AUGUST 25, 1997

NEW YORK

PRC

LINCOLN CITY LIBRARIES
3 3045 01445 4652

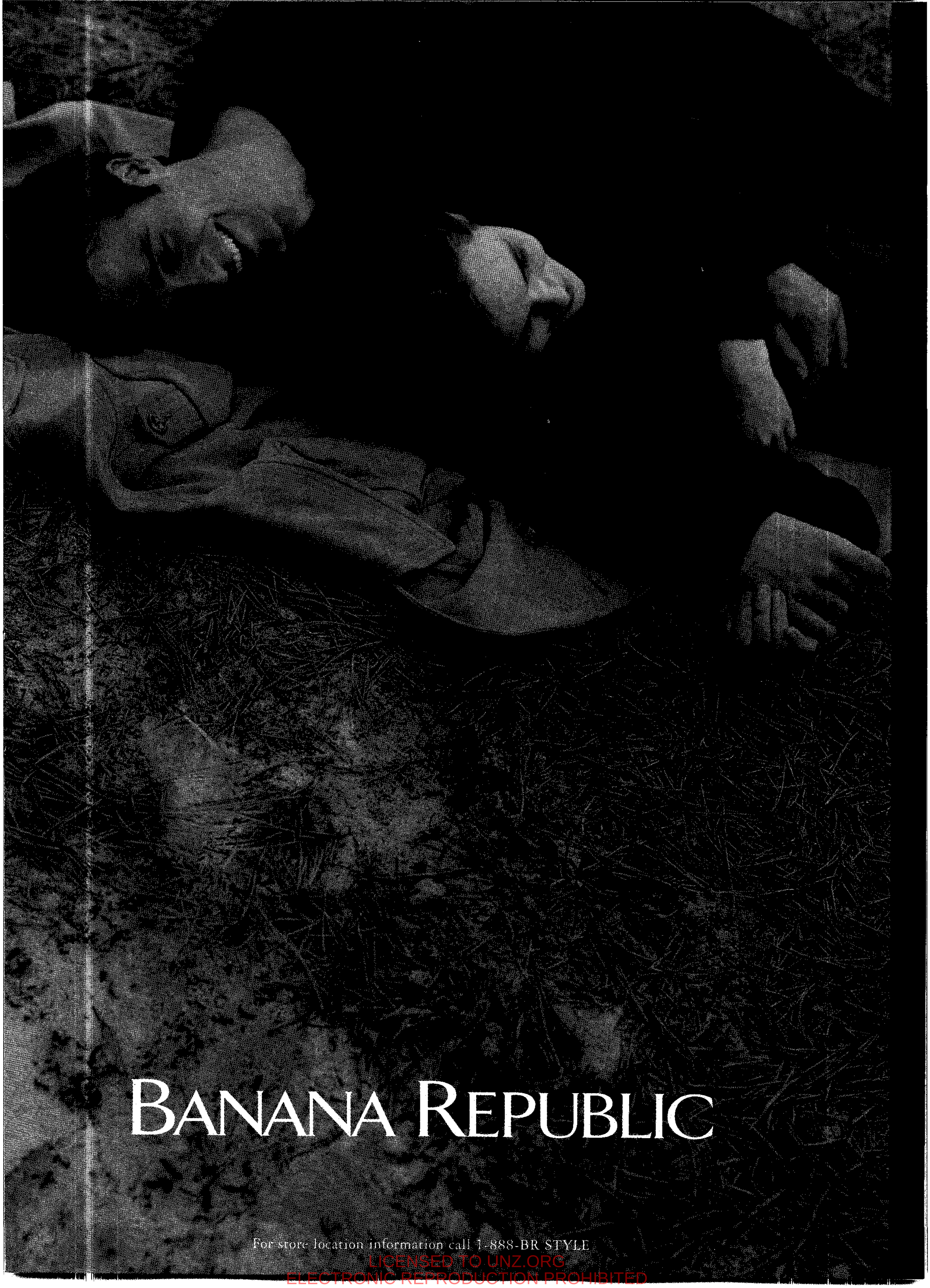
THE FALL FASHION ISSUE

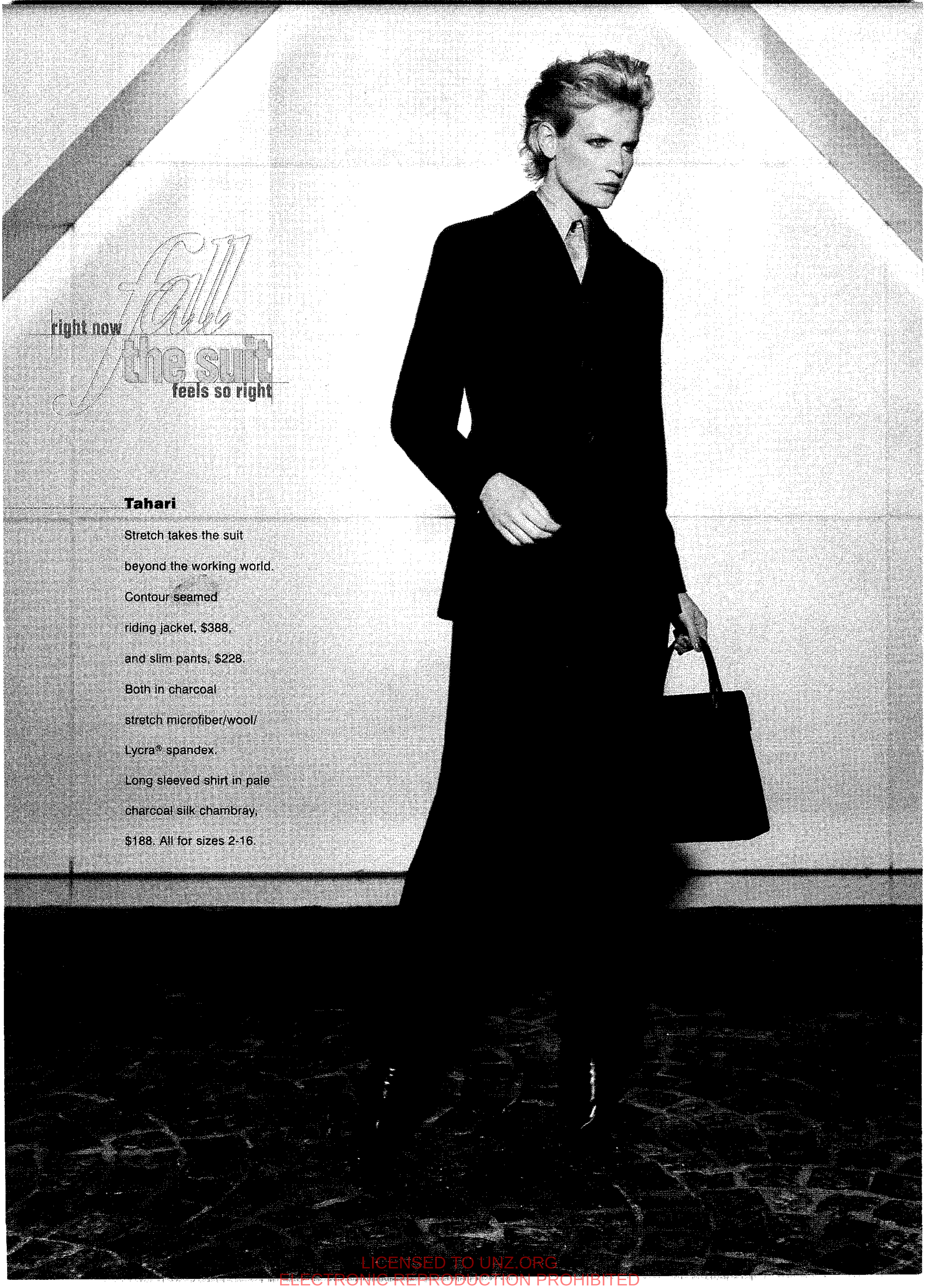
BY JADE HOBSON CHARNIN

AUG 25 1997

#BXBHFCL******* 5-DIGIT 68508
#LLNCYORE095 9#590832 46
LINCOLN CITY LIBS JUN 15 98
REFERENCE DEPT FFFF
136 S 14TH ST #0073
LINCOLN NE 68508-1801

86441 18225 3


BANANA REPUBLIC
For store location information call 1-888-BR STYLE



right now fall
the suit feels so right

Tahari

Stretch takes the suit beyond the working world. Contour seamed riding jacket, $388, and slim pants, $228. Both in charcoal stretch microfiber/wool/Lycra® spandex. Long sleeved shirt in pale charcoal silk chambray, $188. All for sizes 2-16.

Linda Allard for Ellen Tracy

Leather shapes the suit into the sleekest silhouette. Jacket, $695, and slim skirt, $325. Long sleeved shirt with French cuffs in taffeta silk, $225, and matching necktie, $35. All in claret for sizes 2-16.

macy's

At Herald Square and selected Macy's, in Modern Attitudes.
Macy's By Appointment Call for details
212-494-4181. Outside New York: 1-800-343-0121.

BLOOMINGDALE'S

Make light of the dark.

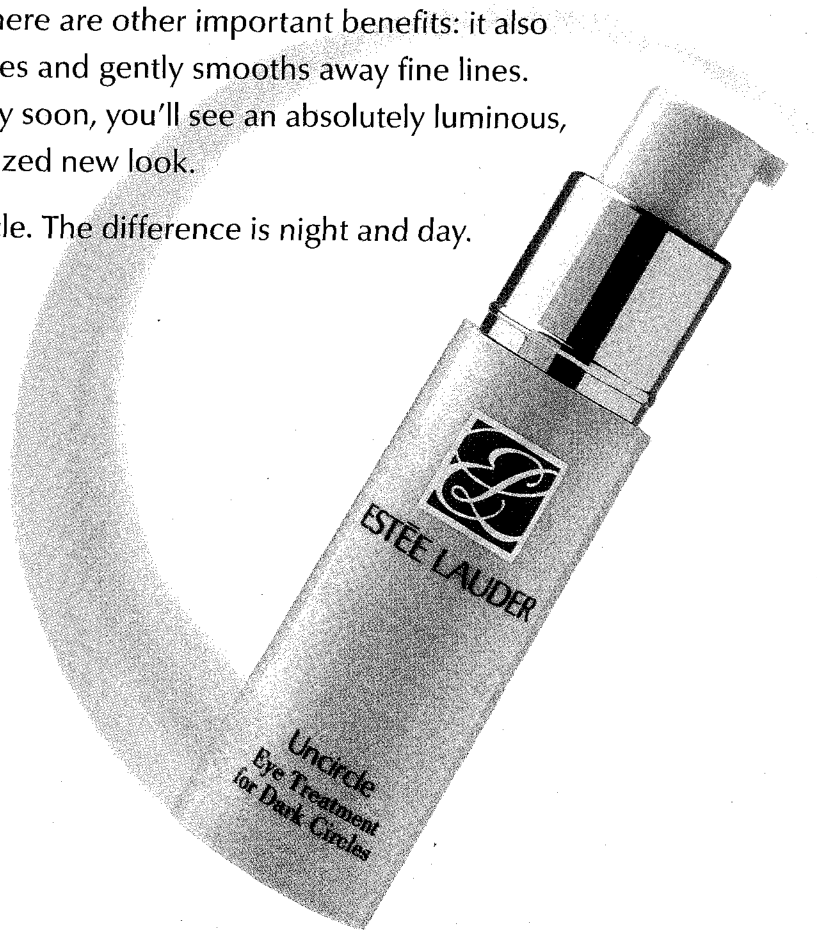
Estée Lauder invents

Uncircle

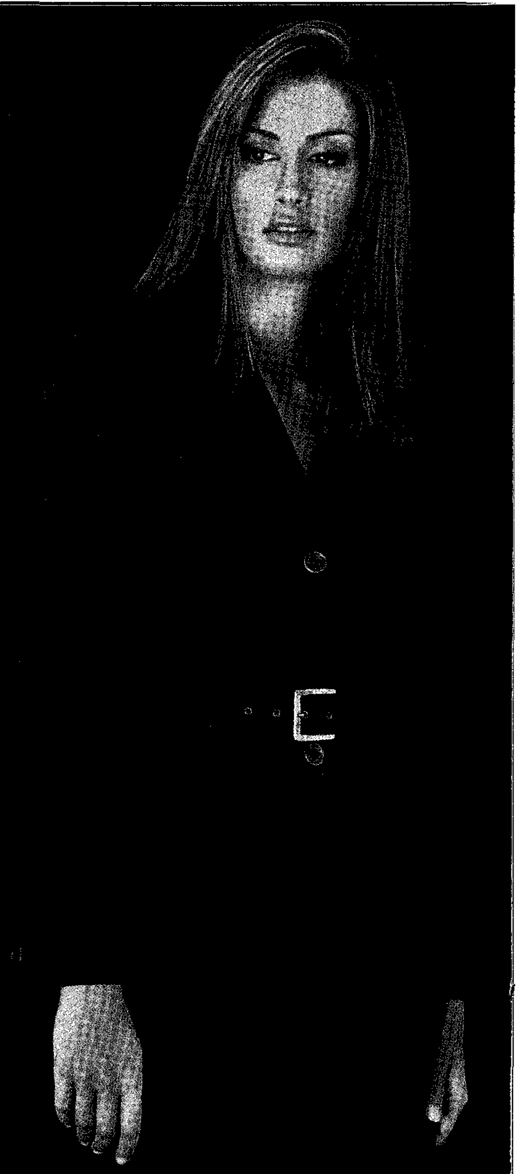
Eye Treatment for Dark Circles

Once, all you could do was disguise dark circles. But now, Uncircle makes them far less visible. Within weeks, this technologically advanced formula diminishes the appearance of undereye circles and even discourages their reappearance. And there are other important benefits: it also hydrates and gently smooths away fine lines. So very soon, you'll see an absolutely luminous, revitalized new look.

Uncircle. The difference is night and day.



ESTĒE LAUDER



Defining Style
Max Mara

SAKS
FIFTH
AVENUE

1-800-347-9177 MONDAY TO SATURDAY, 9 TO 5, EASTERN
IN SELECT STORES

Contents August 25, 1997

Fall Fashion

BY JADE HOBSON CHARNIN

43 Clothes Calls

Planning on getting dressed this season? Everything you need to know about style right now, from black leather to white weddings.

44 On the Avenue

Up and down Broadway, New Yorkers adapt the fall collections to suit their personal style. *Photographed by Ben Watts*

56 Back in Black

Mourning becomes electric as variations on black show there's nothing basic about it. *Photographed by Jeanloup Sieff*

66 To the Max

As the pendulum swings away from minimalism, more is more once again. *Photographed by Torkil Gudnason*

74 Buyer Beware

Bloomingdale's fashion czar Kal Ruttenstein, ahead of the curve for decades, isn't about to let a stroke slow him down. *By Bob Morris*

80 Suit Suite

This year's suits come in every shape under the sun. *Photographed by Elliott Erwitt*

92 Glove Affair

Supple black leather is this year's cashmere. *Photographed by Stephanie Pfriender*

96 Fake It Like a Man

With this season's mannish suits, cross-dressing needn't be a drag. *By E. Jean Carroll*

100 Here Come the Brides

Three different weddings, with attitudes (and eveningwear) to match. *Photographed by Aldo Rossi*

108 Dress Me Up! Dress Me Down!

In search of a new look, our writer lets total strangers style her to within an inch of her life. *By Rebecca Mead*

110 Too Haute to Handle?

Shocking shows by the new boys at Dior and Givenchy upset the way we think about couture—but remind us why it mattered in the first place. *By Chip Brown*

112 Off the Cuff

High-profile dressers reveal the skeletons in their closets. *By Ariel Levy*

Gotham

21 Elvis Presley was my shabbes goy; please touch the staff; a floating artists' colony

Departments

28 The City Politic
Michael Tomasky

The Manhattan borough presidency doesn't matter—so why do six candidates want it?

32 The Image
Barbara Lippert

Demi cup: *G.I. Jane*–style feminism calls for grit, personal empowerment, and very large breasts

38 Cityscape
Karrie Jacobs

The Kennedy style: Plans to remake JFK airport look like just one more mall

151 Restaurants
Hal Rubenstein

Liam proves that great food isn't enough; at Washington Place, the food's the only thing

Marketplace

115 Sales & Bargains
Dany Levy

Turnover at Transfer; Oroblu's stocking feat; bonny Bloom

The Arts

147 Movies
David Denby

Police duality: *Cop Land* can't handle its own complexity, and neither can Sly

149 Theater
John Simon

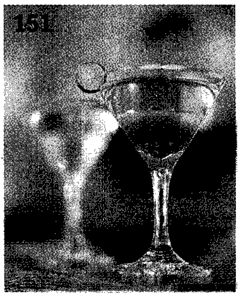
Declaration: *1776* remains a masterpiece

Cue

153 Buzz about *Bees;* hot-weather quaffs; backseat music; organic Mozart; Hitch is up; Radiohead makes waves

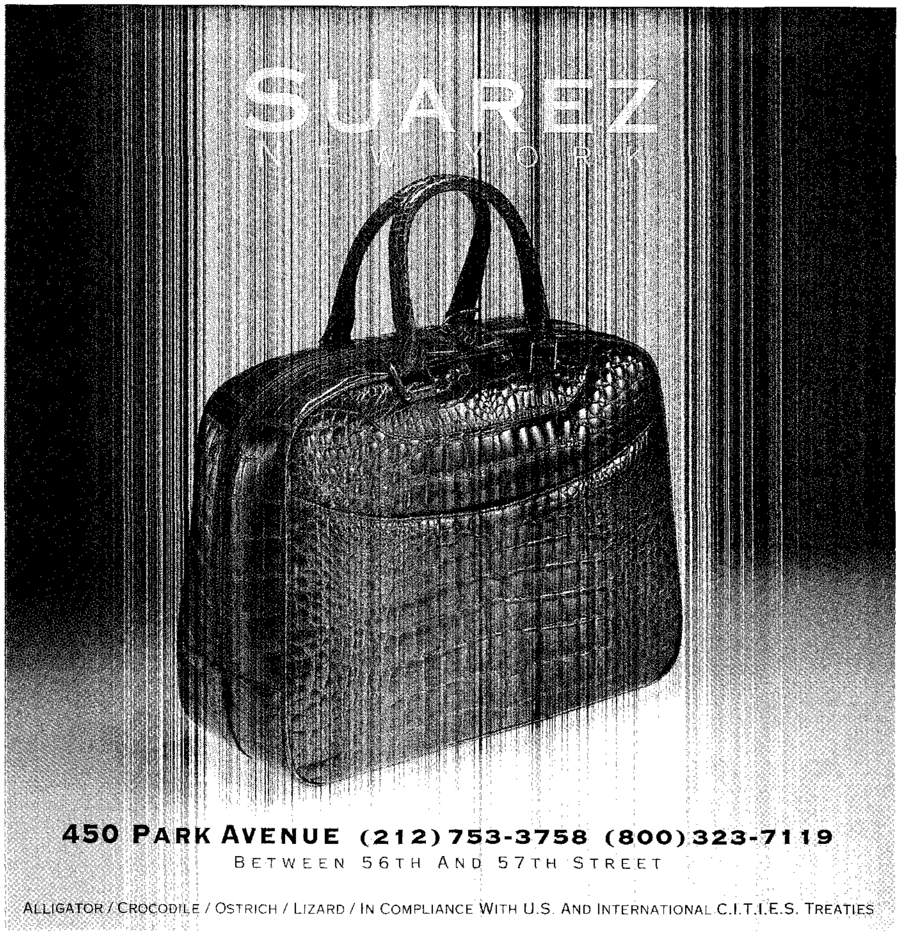
Misc.

Letters............................12
Intelligencer 17
***New York* Competition**
by Mary Ann Madden...199
***Guardian* Crossword**......200
'Cue' Crossword
by Maura B. Jacobson...200
Classified.....................185
Strictly Personals 196



AUGUST 25, 1997—VOL. 30, NO. 32. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

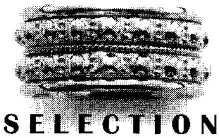
Cover: Photograph by Jeanloup Sieff. Styling by Claire Dupont.
Hair by Sebastien Richard/Atlantis. Makeup by Thierry Mauduit/Marie-France Thavonekham.



SUAREZ
NEW YORK

450 PARK AVENUE (212)753-3758 (800)323-7119
BETWEEN 56TH AND 57TH STREET

ALLIGATOR / CROCODILE / OSTRICH / LIZARD / IN COMPLIANCE WITH U.S. AND INTERNATIONAL C.I.T.I.E.S. TREATIES



LARGEST SELECTION OF UNUSUAL WEDDING RINGS

Unique designs in Platinum, 18kt. & 14kt.

MAKES A PERFECT GIFT

1-800-522-1175

in N.Y.S. 212-751-3940

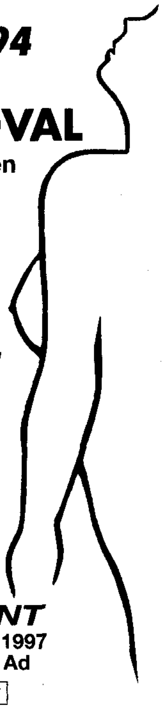
Open Monday thru Saturday

Catalog available

WEDDING RING ORIGINALS

691 Lexington Avenue (57th St.)
New York, NY 10022

Visit our online catalog at www.weddingrings.com



Allana of New York

announces ...

Chromos 694

LASER HAIR REMOVAL

For Men & Women

- Proven European technology now AVAILABLE in the U.S.
- The most effective, efficient and enduring laser hair removal available

P.S. NO painful waxing or messy solutions used with laser treatment.

10% DISCOUNT
through September 30, 1997
when mentioning this Ad

GIFT CERTIFICATES AVAILABLE

160 East 56th St, NYC
980-0216

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller

MANAGING EDITOR
Sarah Jewler

EXECUTIVE EDITOR
John Homans

PICTURE EDITOR
Margery Goldberg

FASHION DIRECTOR
Jade Hobson Charnin

NEWS EDITOR
Jeremy Gerard

FEATURES EDITOR
George Kalogerakis

DEPUTY EDITORS
Phoebe Eaton, Maer Roshan

SENIOR EDITORS
Susan Dominus, Hugo Lindgren, Matthew Weingarden

STAFF EDITOR
Ruth G. Davis

CONTRIBUTING EDITORS
Susan Brenna, Rene Chun, Peter G. Davis, David Denby
Simon Dumenco, Katherine Eban Finkelstein
David France, Samuel G. Freedman, Ralph Gardner Jr.
Jeffrey Goldberg, Gael Greene, Michael Gross
Peter Hellman, Tony Hendra, Craig Horowitz, Bob Ickes
Karrie Jacobs, Mark Jacobson, Maura B. Jacobson
Ariel Kaminer, Peter Kaminsky, James Kaplan
Beth Landman Keil, Andrew Kirtzman, Eric Konigsberg
John Leonard, Barbara Lippert, Mary Ann Madden
Michael Maren, Rebecca Mead, Deborah Mitchell
Chris Norris, Hanna Rosin, Hal Rubenstein, Nancy Jo Sales
Luc Sante, John Simon, Christopher Smith, Mark Stevens
Tobi Tobias, Michael Tomasky, Mim Udovitch, Alex Williams

CULINARY EDITOR
Gillian Duffy

BEST BETS EDITOR
Corky Pollan

PHOTO DIRECTOR, SPECIAL PROJECTS
Jordan Schaps

SALES & BARGAINS EDITOR: Dany Levy
FASHION EDITOR: Elizabeth Shepherd

STAFF WRITERS
Barbara Ensor, Linda Hall, Alexandra Lange, Edith Newhall
Jennifer Senior, Ethan Smith, Norman Vanamee

ASSISTANT MANAGING EDITOR
Robert Patronite

ASSOCIATE EDITORS
Christopher Bonanos
Matthew McCann Fenton, Robin Raisfeld

ASSISTANT EDITORS
Vanessa Grigoriadis, Claire Perrault
Michael Steele, Clay Thurmond

REPORTERS
Ondine Cohane, Patricia Falvo, Sam Grobart

ASSISTANT TO THE EDITOR-IN-CHIEF: Deborah R. Slater

EDITORIAL ASSISTANTS
Sarah Bernard, Laura Georgio, Ariel Levy

ART DIRECTOR
Florian Bachleda

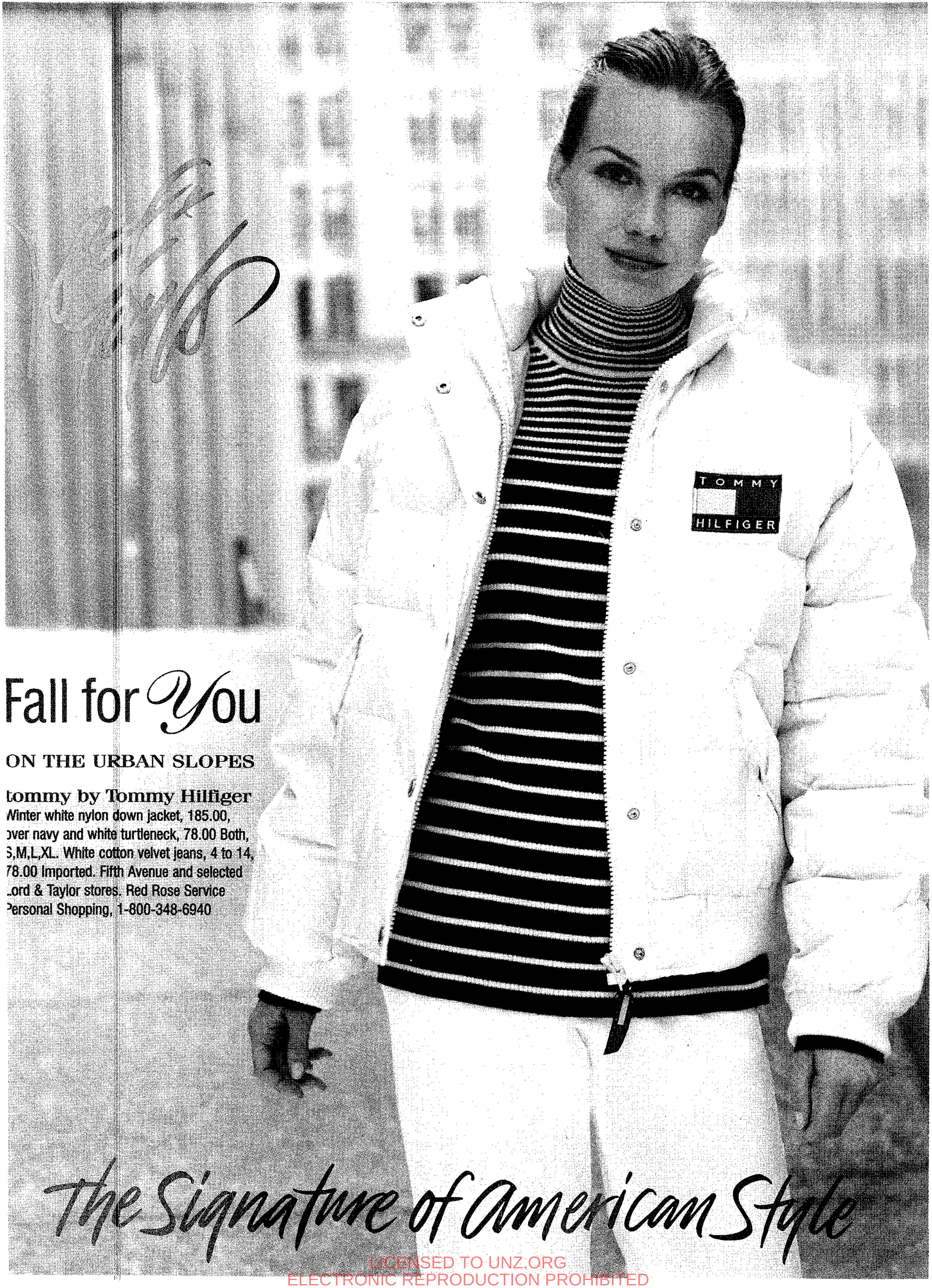
ART PRODUCTION DIRECTOR: Eugene R. Tooman
DEPUTY PICTURE EDITOR: Sabine Meyer
ASSOCIATE ART DIRECTOR: Jennifer Gilman
ASSOCIATE PICTURE EDITOR: Maisie Todd
ASSISTANT ART DIRECTOR: Vita Parrino
DESIGNERS: Andrea Dunham, Pino Impastato
PHOTO RESEARCHER: Jamie Bass
ART ASSISTANT: Phoebe Robinson
ART STAFF: Steven Davis, Anthony Funaro
Anton Ioukhnovets, Petros Petrou
Jennifer Procopio, Daniela Teixeira, Ellene Wundrok
COLOR PRE-PRESS MANAGER: Alejandro Gomez

PUBLIC RELATIONS DIRECTOR
Maury Rogoff

SYSTEMS MANAGER: Marty Reinert
ASSOCIATE SYSTEMS MANAGER: David Miller

PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Robert P. Wilkey
PRODUCTION MANAGER: Joel H. Bernardo
ASSISTANT PRODUCTION MANAGER: Bobbi Fischer
PRODUCTION COORDINATOR: Amanda P. Fellows
EDIT/PRODUCTION CLOSE COORDINATOR: Mia H. Tran

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Telephone: 212-508-0700. **Copyright © 1997 by K-III Magazine Corporation. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman.


Lord & Taylor
TOMMY HILFIGER

Fall for You

ON THE URBAN SLOPES

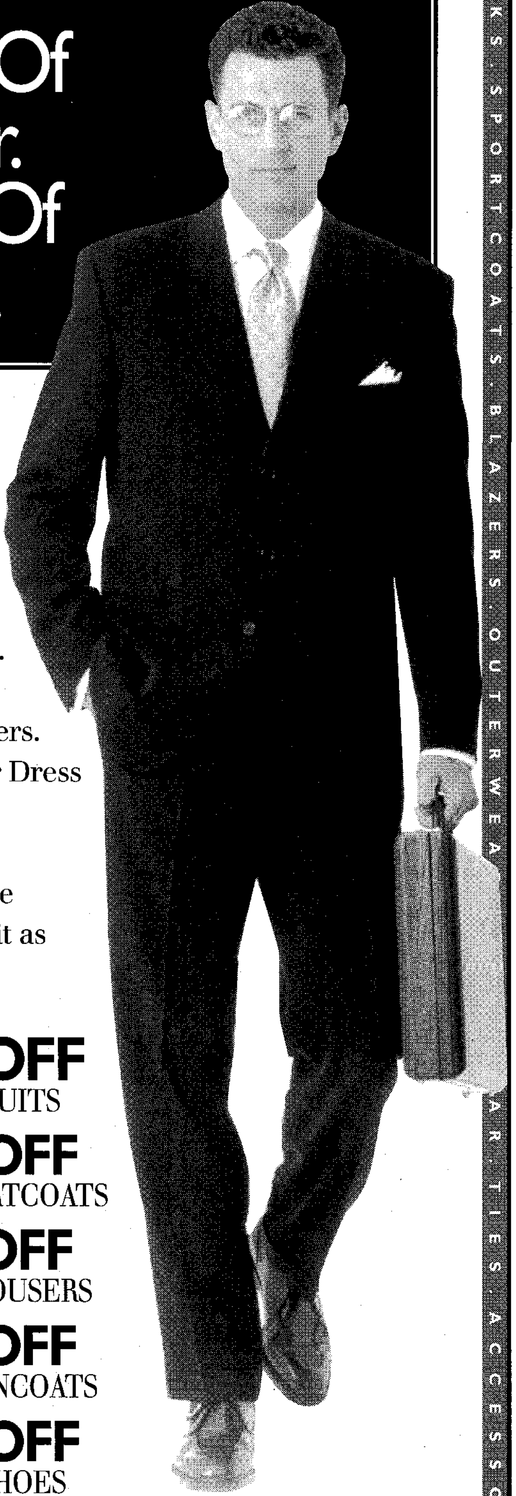
tommy by Tommy Hilfiger
inter white nylon down jacket, 185.00,
ver navy and white turtleneck, 78.00 Both,
,M,L,XL. White cotton velvet jeans, 4 to 14,
78.00 Imported. Fifth Avenue and selected
ord & Taylor stores. Red Rose Service
ersonal Shopping, 1-800-348-6940

The Signature of American Style

MOE GINSBURG'S

LABOR DAY SALE

The End Of Summer. No End Of Savings.



The summer's over but our Sale just kicked into high gear.

Every item in the store is on sale. All styles. All sizes. And that includes new Fall arrivals.

Fine Italian and Classic Suits, Sportcoats and Blazers. Trousers. Shoes. Designer Dress Shirts. Pure Silk Ties. Sportswear.

So don't think of it as the end of summer. Think of it as a savings opportunity.

$50 OFF ALL SUITS

$40 OFF ALL SPORTCOATS

$10 OFF ALL TROUSERS

$30 OFF ALL RAINCOATS

$20 OFF ALL SHOES

SALE ENDS LABOR DAY

We Ship UPS

MOE GINSBURG

MEN'S BETTER CLOTHING

Expert Alterations

FORMALWEAR . SPORTSWEAR . DRESS SHOES . CASUAL SHOES . JEANS . BIG & TALL .

SLACKS . SPORTCOATS . BLAZERS . OUTERWEAR . TIES . ACCESSORIES .

SUITS

SHIRTS

162 FIFTH AVE. AT 21ST ST., NYC. (212) 242-3482. M-F 9:30 AM-7 PM, THURS. UNTIL 8 PM.
SAT. & SUN. 9:30 AM-6 PM. WE WELCOME MOE GINSBURG CHARGE, AMEX, MC, VISA, AND DISCOVER.

NEW YORK

PUBLISHER
Amy R. Churgin
ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Ginger Sutton
RETAIL MANAGER: Stefanie Feidelson
SALES REPRESENTATIVES
Amy Hochfelder Ball, Alexis Demetroulakos
Jennifer Fishman, Hollis Fuller
Trish Considine Kirsch, Kira Krieger
S. Nina Leone, Claudia Ryan, Ron Stern, Leslie Weiss
ASSISTANT TO THE PUBLISHER: Michele L. Romano
SALES ASSISTANTS: Anne Marie D'Agostino
Victoria Davies, Paula Griffiths, Jennifer Hunn
Vanessa Payne, Ahu Z. Resimcioglu, Cara Rubin
MIDWEST MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Traci Van Gorder, 248-353-2537
CALIFORNIA: SD Media, 310-264-7575
ATLANTA AND FLORIDA: Stites & Fontaine, 770-491-1419
TEXAS: Tierney & Company, 972-625-6688
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn
ADVERTISING COORDINATOR: Jacqueline Lopez
CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
PROMOTION MANAGER: Gerry Napoli
CREATIVE SERVICES: Wendy Bronstein
SENIOR WRITER/MERCHANDISING: Lauren Paige Kennedy
SPECIAL SECTIONS: Christy Casamassima
ART DIRECTOR: Ilene Segal
DESIGNERS: Robyn Lash, Halle Spector
MARKETING COORDINATOR: Kathryn R. Hoffman
PROMOTION COORDINATOR: Danielle Unterman
RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ASSISTANT: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell Kydd
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Dana Cohen
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan
Debbie Horowitz, Chris Lutkin
Wendy Pusey, Alexandra Singerman
STAFF: Denise Fowler, Greta Turken, Heather Schultz
CONSUMER MARKETING DIRECTOR: Joyce A. Hansen
CONSUMER MARKETING MANAGER: W. Sean O'Connell
CIRCULATION DIRECTOR, PLANNING: Thomas Masterson
ASSOCIATE CIRCULATION DIRECTOR, DISTRIBUTION
David Schaefer
ASSOCIATE CIRCULATION DIRECTOR, PLANNING
Anne Loganbuhl
CONTROLLER
David Rockefeller
ASSISTANT CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
ACCOUNTANTS: Michael Boyle, Michael Torres
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Susan Haridas
STAFF: Aubrey Guio, Maribel Lopez
OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Esther Gillyard, Priscilla Hood
Joseph Markfelder, Angelo Molina, Omar Rowe
Virginia Spraggins, Sarah Wigfall
K-III MAGAZINES
CHAIRMAN: William F. Reilly
VICE-CHAIRMAN: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
VICE-PRESIDENT: Curtis A. Thompson
EXECUTIVE VICE-PRESIDENT, AND
PRESIDENT, ADVERTISING AND MARKETING: Janice Grossman
VICE-PRESIDENT: Brian T. Beckwith
VICE-PRESIDENT AND CHIEF FINANCIAL OFFICER: Linda C. Jenkins
VICE-PRESIDENT, FINANCIAL PLANNING & ANALYSIS: Jennifer P. Chu
VICE-PRESIDENT, CONTROLLER: David W. Whitwell
VICE-PRESIDENT, OPERATIONS: Steven R. Elzy
VICE-PRESIDENT, CONSUMER MARKETING: William I. Barber
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore

Fabric & Trim at ABC.

thousands of exclusive fabrics and trims by the yard

damasks
bullion
sheers
chenilles
cord
silks
linens
tiebacks
matelasses
tapestries
velvets
tassels

custom slipcovers, reupholstery, window treatments, decorative pillows & bedding

abc
carpet
& home

on 2. Broadway at e. 19th Street. Manhattan. 212.473.3000, ext. 239

Dutchess Justice

Steven Pagones's Westchester neighbors rally to his side, while Tawana Brawley's defenders lay it on the line; admiring John Scanlon's superb spin.

I AM STILL HORRIFIED THAT ALTON Maddox, C. Vernon Mason, and Al Sharpton were able to manipulate the public, the media, and, most of all, the legal system by creating totally ludicrous fabrications in the Tawana Brawley hoax ["Payback Time," by Stephen Rodrick, July 28]. Unfortunately, the only one who got raped was former Dutchess County district attorney Steven Pagones. This turned out to be the real crime, as Pagones's character and integrity have constantly been on trial ever since. You can bet there will be more interest in this trial than Sharpton expects, not only from those of us in Dutchess County but from the American people as well. The informed public will be in Steven Pagones's corner come November 10.

Robert A. Abramson
BEACON, N.Y.

STEPHEN RODRICK'S ARTICLE SO CLEARLY demonstrated the total lack of merit of the entire Tawana Brawley hoax and enlightened me as to the hardships Steven Pagones and his family have endured that it inspired me to introduce a legislative resolution in the City Council in support of Mr. Pagones's efforts to recover his reputation once and for all.

Our institution should support Mr. Pagones's quest to reclaim his good name, so that he and his family can do the best they can to move forward with their lives and leave this nightmare behind.

Thomas V. Ognibene
Republican Leader, City Council
MANHATTAN

AS USUAL, WHITE MEN ARE PORTRAYED BY corporate media as innocent of any possible wrongdoing in connection with black women and sex. Every single black woman knows that Tawana Brawley was raped by white men, and that her story is true. Every single one of us knows this, because we are aware of the image in which the media portray black women: loose, lascivious, immoral, and sex-crazed, so that any claim of sexual abuse by a white man is immediately dismissed as impossible.

Tawana Brawley was found semiconscious, with the word NIGGER written on her back, after crawling into a plastic bag in a desperate attempt to stay alive. Did she use a mirror to write that, do you think? At the hospital, the medical personnel verified that she was nearly comatose when brought in, and that she reacted with terror toward white policemen brought to the room to question her. No attention was given to the fact that she named Pagones as one of her attackers. Pagones then assumed an air of injured innocence, threatening to sue everyone in sight. Because of this, both Maddox and Mason refused to allow her to be questioned by any authorities. They understood clearly that any information she might provide would be used to discredit her, and to prove that her ordeal was a sham.

C. Carey Howard
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to 104700.2560@compuserve.com. Please include a daytime phone number.*

Unspun

MOST MEDIA PROFESSIONALS OPERATE UNencumbered by principles, lionized for their reflexive support of politically fashionable causes. I take it John Scanlon's sin is principled (and effective) advocacy for a politically unfashionable client ["Johnny on the Spot," by Alex Williams, July 21]. This is an idiotic, Orwellian double standard. Meanwhile, back in the real world, if things get tough, it's a fellow like Scanlon I want on my side.

Jay Severin
SAG HARBOR, N.Y.

I DID NOT EVEN KNOW JOHN SCANLON REPresented Ivana in her failed attempt to break our prenuptial agreement. More important, I never asked Scanlon to represent me—I don't even know him. This is just a figment of his imagination.

Also, if Scanlon did represent Ivana, he didn't do a very good job. The prenuptial agreement was, despite your false statements, totally enforced as I wanted it to be. All Ivana did was waste a great deal of time and money on her very mediocre attorney, Michael Kennedy, and, I suppose, Mr. Scanlon. While my children get whatever they want from me, the number of $650,000 a year in child support is totally incorrect and ridiculous.

Donald J. Trump
MANHATTAN

Alex Williams responds: Any details regarding dollar amounts in the Donald-Ivana divorce were taken from contemporary press reports. As for Scanlon's memory of his meeting with Trump, he insists it took place six months after the divorce, in a private lunch at Trump Tower. "I even remember what was served—penne alla vodka with a bottle of white wine. I remember because the pasta was particularly good," Scanlon says.

Rapid Response

YOUR ARTICLE "ARE AMERICAN JEWS DISappearing?" [by Craig Horowitz, July 14] perpetuates a canard about the role of the organized Jewish community during the Crown Heights riots. During the four days of rioting, the Jewish Community Relations Council responded vigorously. I and then–JCRC president Ken Bialkin walked the streets of Crown Heights, speaking with the residents and expressing solidarity with them. We also brought the leaders of many organizations to a press conference in Crown Heights. On that occasion, Bialkin demanded that the "mayor and the Police Department enforce the law vigorously" and suggested that the "National Guard be alerted."

On February 27, 1996, the Crown Heights Jewish Community Council formally recognized the role of the JCRC, "for its constant and consistent assistance to the Jewish community of Crown Heights under trying circumstances."

Martin S. Begun
President
Jewish Community Relations Council
MANHATTAN

VERSUS
NEW YORK, 5TH AVENUE • ATLANTA, LENOX SQUARE • BOSTON, NEWBURY STREET 77

Photographs: Bruce Caines

Which of these women has cancer?

They all do. These women are all undergoing chemotherapy or radiation treatments for cancer. But they're also undergoing something therapeutic for their self-esteem. They are learning to disguise the physical evidence of cancer treatments. And becoming more self-confident in the process. Because no woman who has cancer should have to look it.

For more information, call:
Look Good....Feel Better®
at 800-395-LOOK or your local
American Cancer Society Office.

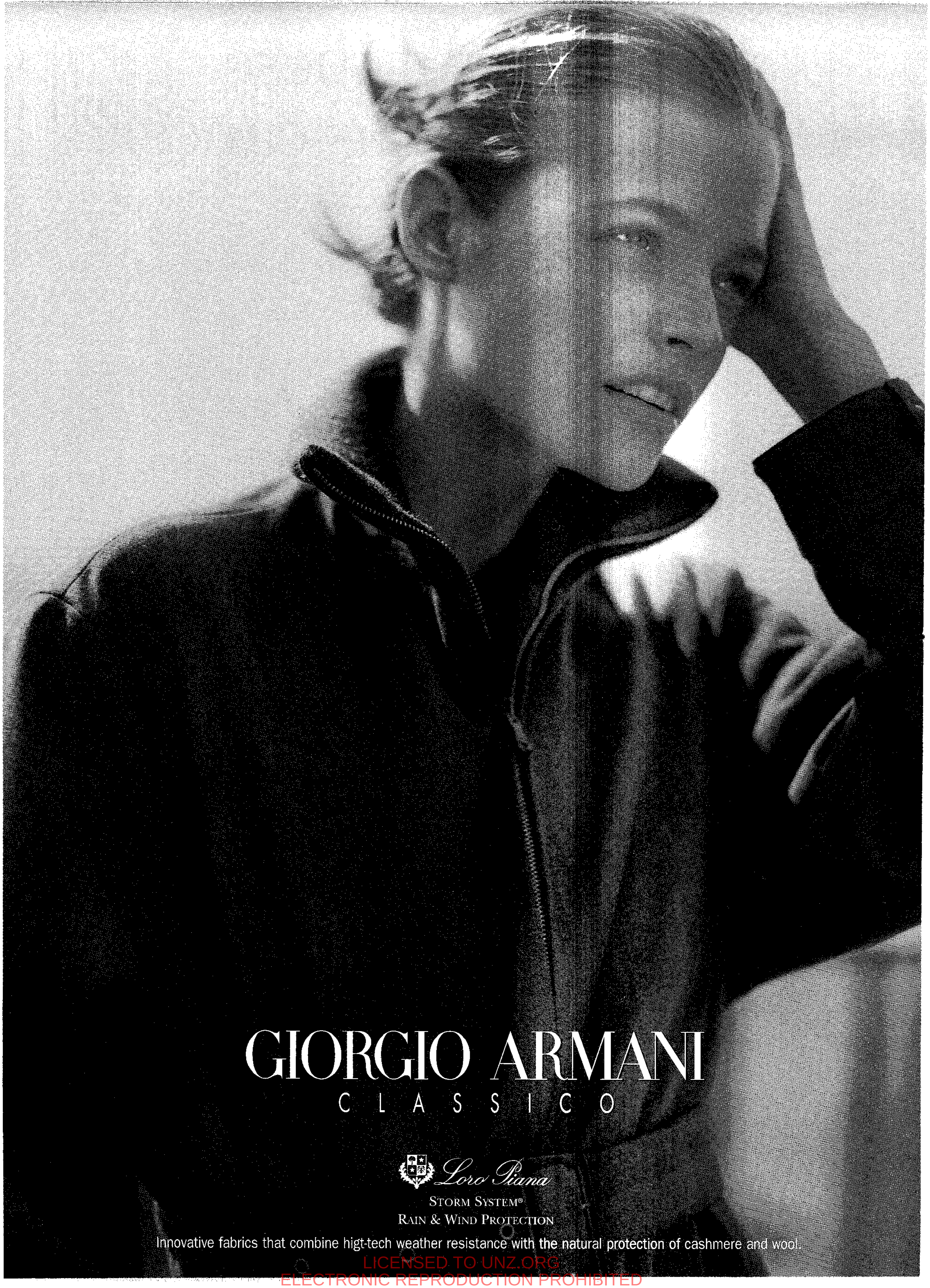
Look Good...Feel Better®

AMERICAN CANCER SOCIETY®

C T F A
FOUNDATION
THE COSMETIC, TOILETRY, AND FRAGRANCE ASSOCIATION

National Cosmetology Association

A free public service program supported by the cosmetic industry in partnership with the National Cosmetology Association and the American Cancer Society.



GIORGIO ARMANI
CLASSICO

Loro Piana
STORM SYSTEM®
RAIN & WIND PROTECTION
Innovative fabrics that combine higt-tech weather resistance with the natural protection of cashmere and wool.

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

PUTTING THE KIBOSH ON KABBAZ

The Madison Avenue Business Improvement District just keeps raining on **Alexander Kabbaz's** parade. Kabbaz, the BID's former director, was forced to resign last June after circulating flyers to Madison Avenue businesses urging them to shut down during the Puerto Rican Day parade, a move that outraged ethnic groups. Now, in a letter to **Earl Andrews,** the city's business-services commissioner, BID counsel **Shelly Friedman** charges that Kabbaz "may have paid out BID funds to himself or to related entities in an unorthodox and improper manner." The letter goes on to request a full Department of Investigation inquiry into Kabbaz's financial transactions while at the BID. After the letter was sent, Kabbaz—who held a stake in the Madison Avenue conference facility where the BID had its offices—ordered the phone lines and security cameras for the BID cut off, according to the BID. The organization responded by obtaining a temporary restraining order against Kabbaz; by the time it expired last week, the BID had moved into another location. Kabbaz's attorney, **David Scheichet,** says his client was within his rights to cut the power because the BID had not paid its licensing fee, and claims the restraining order "was improperly obtained." Scheichet denies any other allegations of illegal fund transactions and says, "We feel Mr. Kabbaz's resignation was improperly requested. We're considering his options."

LAUGH RIOTING AT COMEDY CENTRAL

It's not all laughs at Comedy Central's *Daily Show,* where differences between devilishly handsome host **Craig Kilborn** and head writer (and snarky stand-up comedian) **Lizz Winstead** recently reached a fever pitch. The two have been duking it out for creative control, according to an industry insider, screaming in meetings and threatening lawsuits. Staff loyalties have also been tested: When Kilborn started lobbying for Winstead's dismissal, the staff threatened a walkout. A Comedy Central spokeswoman says no lawsuits are underway but admits: "The spirit of what you hear is true. There has been creative tension, which we think is good. Do voices get raised? Absolutely—in the heat of passion, people say a lot of things. I heard rumors about writers' being loyal to Lizz, but things have been resolved. Lizz's contract has been renewed, and she and Craig are really friends. She is even helping him pick out color patterns for his Upper West Side bachelor pad."

Craig Kilborn: Daily showdown?

MADONNA DISSED BY HER PRODIGY

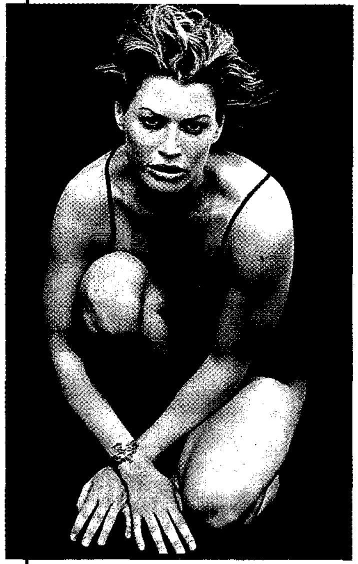
This time around, **Madonna** is having a hard time finding someone to give her a hip new sound. First the British band Prodigy, signed in the U.S. to her own label, Maverick, reportedly said they would never produce one of their boss's records because, according to band leader **Liam Howlett,** "there's no way I would commercialize our sound . . . [it] would be like selling my soul to the devil." Now red-hot British producer **Nellee Hooper,** who has produced records for Soul II Soul, Massive Attack, U2, and Björk, has also refused to work with her. Madonna and Hooper had originally agreed to record in London, so Hooper booked studio time along with some of London's top musicians. But when Madonna met with him in Los Angeles to discuss plans, one of the details was a switch of locale from London to L.A. Nellee agreed, on the condition that Madonna pay for the cost of canceling the London sessions. The Material Girl refused. So he refused to do her album, or ever work with her again. Of the Hooper situation, Madonna's manager **Caresse Norman** says, "The stars weren't aligned properly." As for Prodigy, Madonna's spokeswoman, **Liz Rosenberg,** quips, "Now that they've had a No. 1 record as Maverick recording artists, perhaps they have a different opinion."

Madonna: Hooper dreams

GATIEN INFORMANT IS NOW ON THE RUN

The government's case against Limelight owner **Peter Gatien** took another hit last month, when **Sean Kirkham** became a fugitive. Kirkham, a twenty-something club kid, was one of the confidential informants who helped the Feds gather evidence against Gatien by buying drugs at the Limelight. But the Feds had to start wondering about their source last fall when Kirkham was caught trying to sell the government's file on the case to Gatien's defense team for $10,000 (according to court papers filed by Gatien). Bad enough that Kirkham wound up pleading guilty to making false statements to a federal official—but then he pulled a no-show when he was due to be sentenced in Brooklyn on July 30. Since Kirkham's arrest, prosecutors have taken pains to downplay his importance in their case against Gatien, insisting that Kirkham only started working for them well after the investigation had begun. But Gatien lawyer **Ben**

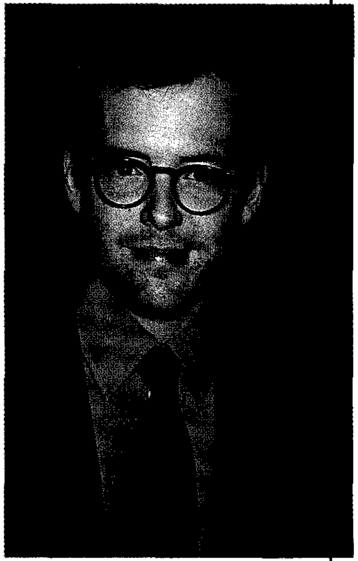
Photographs: top, Kimberly Butler/Everett Collection; bottom, Lawrence Schwartzwald/Sygma.



Carré Otis:
No negative space

CARRÉ WANTS A ROOM OF HER*OIN*

Carré Otis, on-again, off-again wife of **Mickey Rourke,** is the latest voice in the "down with heroin chic" camp. The model has returned from rehab to resume her life as a mannequin and, anxious to avoid her past problem, is asking the designers and fashion industry to create "a safe room for the girls doing the fashion shows coming up in Bryant Park—the girls that are taking their recovery seriously." CFDA head **Fern Mallis** responds, "First of all, someone should tell Carré the shows are no longer being held in Bryant Park." (They're being held on the Chelsea Piers.) "We take the drug issue very seriously, and always have," Mallis adds. "We will address this request at the proper time." Meanwhile, Otis, who is now 30 pounds below her former modeling weight, is busy with more than fashion. According to her spokeswoman, "Carré is handling her bright future one step at a time, and she divides her time between women's and animals' rights." Otis will be appearing in a six-page lingerie spread in the October *Glamour,* and she has been thinking about writing an article on her recovery for that glossy.



Matthew Broderick:
Out of the rat race

John Miller:
Channel-surfing?

Brafman, in a recent court filing, calls that claim "highly suspect, and if it is true, then how did Kirkham have access to confidential information!" Brafman has asked the court for access to the full file on Kirkham to determine the scope of his involvement. Prosecutors refused to comment but have filed papers arguing that Brafman has "no basis to fish through Kirkham's investigative file."

A D.A.'S AD; A DOG GONE MAD

SEE JOE RUN: Is Brooklyn district attorney **Joe Hynes** Albany-bound? In an uncommon political move, the D.A. is airing a prime-time local-TV spot as part of his re-election campaign. As television spots are hardly the norm for D.A. candidates, some insiders are wondering whether Hynes's on-air exposure is preparation for a gubernatorial run, especially given Democratic contender **Carl McCall**'s recent withdrawal from the race. "The only D.A. I know who runs a TV commercial is one who's really running for something else," notes one political insider. "Several Democratic leaders upstate have been urging him to run," acknowledges Hynes's campaign manager, **Morty Matz,** "but right now every effort is being focused on the re-election."

PYNCHON PUCKERS UP: Does the novelist **Thomas Pynchon** really read *Pucker Up,* the "pan-sexual erotic 'zine"? Yup—after all, the 'zine is edited by his niece, **Tristan Taormino.** The 26-year-old Wesleyan graduate clearly didn't inherit her uncle's famous reclusiveness. She also publishes an annual series called *Best Lesbian Erotica.* "Those three words basically sum it up," she says. "I'm kind of out-there." Now that St. Martin's has just released a 'zine anthology that Taormino co-edited, *A Girl's Guide to Taking Over the World,* Pynchon's niece is tackling the sort of autobiographical work her uncle has so far avoided: a memoir about her late father, gay writer Bill Taormino.

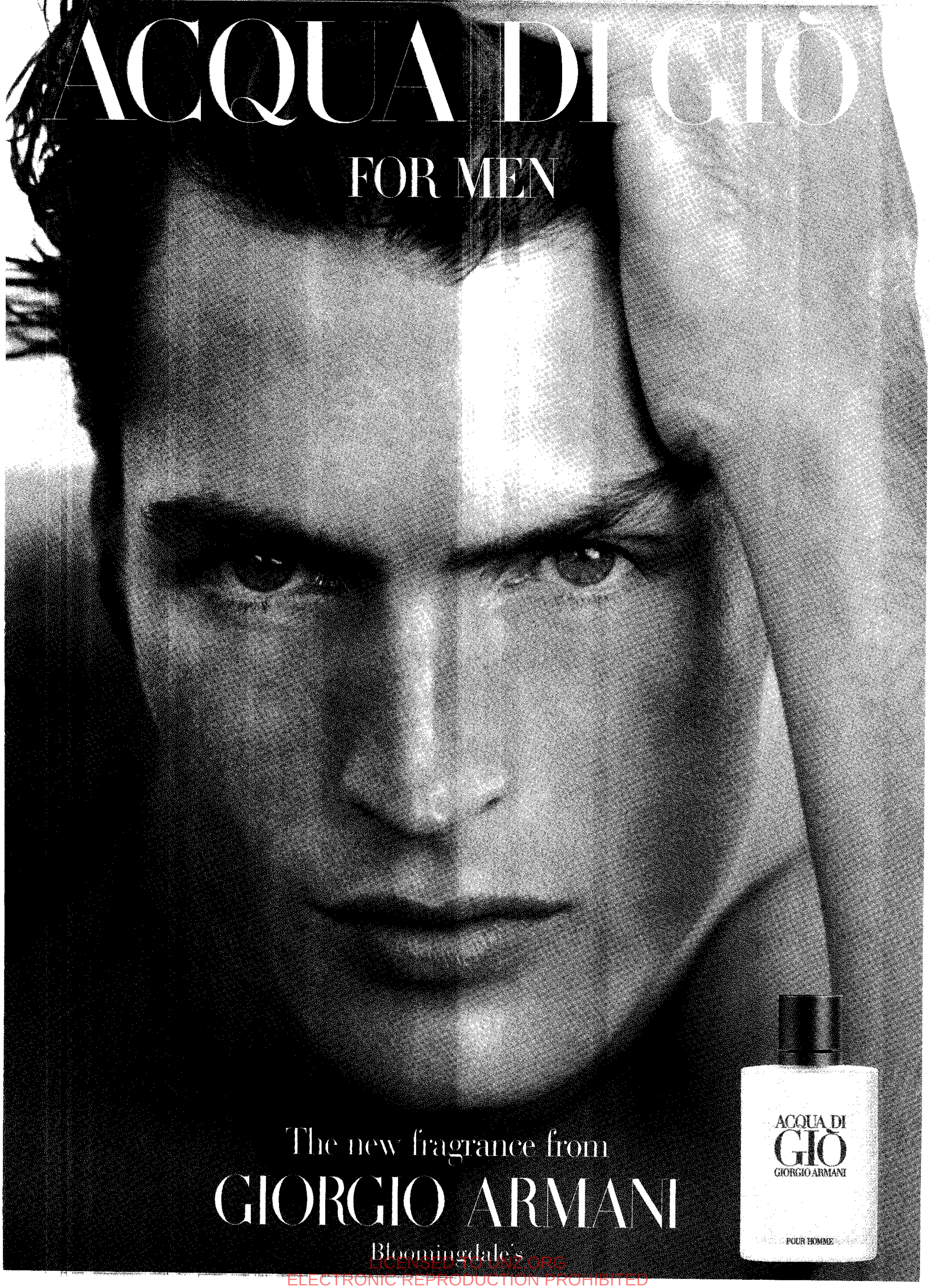
THE TRUTH ABOUT RATS AND DOGS: No New Yorker exists in a rat-free zone, not even **Matthew Broderick.** Walking his Border collie, **Sally,** around Greenwich Village, Broderick was amused when his dog lived up to her genetic conditioning by herding rats as if they were sheep. "Matthew would laugh and say, 'I can't believe this dog is herding the rats into place,' " reports Sally's trainer, **Bash Dibra.** Broderick weaned Sally off rats by teaching her to catch Frisbees. Now Sally's ready for her close-up: The Frisbee champ is featured on Dibra's new video, *Simple Solutions to the Most Common Dog Problems.*

Additional reporting by Kate Coyne.

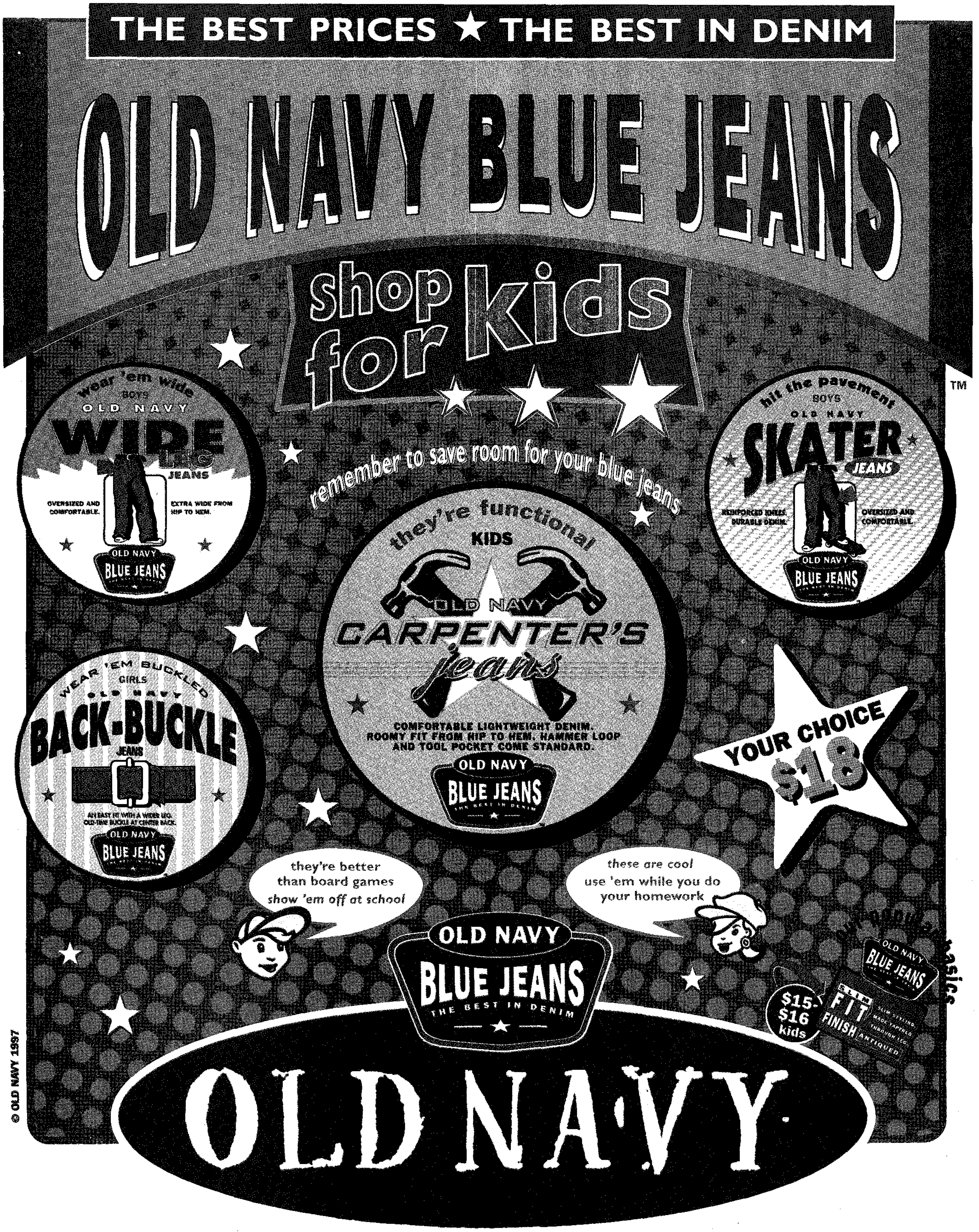
CAN ABC AFFORD TO HOST MILLER TIME?

Budget cuts at ABC are bad news for **John Miller,** the WNBC-TV newsman famed for chasing the Dapper Don. Miller has been looking to go national since his contract at Channel 4 expired last month. The *Daily News* reported that he's "leaning toward a deal with ABC," but that was before the news leaked that the network was cutting 200 jobs. ABC News has been ordered to shave $8 million off its budget, according to a source. Though ABC wouldn't confirm that figure, officials admit that news division cutbacks are expected. "But there could still be new hires," insists one insider. Miller, who covers cops and mobsters, seems a shoo-in for the unit ABC News is starting this fall to produce legal stories for all its news shows, headed by **Betsy West** (formerly *Turning Point*'s executive producer). Meanwhile, network sources say that Miller is talking to CBS News and WNBC. Surprisingly, one source insists that Miller isn't being courted by NBC. His lawyer, **Richard Emery,** thinks all options are still open: "He's looking around, and there's a lot of interest in him."

Photographs: clockwise from top left, Peter Lindbergh/Sygma; Gregory Pace/Sygma; Mitchell Levy/Globe Photos.



ACQUA DI GIÒ
FOR MEN
The new fragrance from
GIORGIO ARMANI
Bloomingdale's
ACQUA DI
GIÒ
GIORGIO ARMANI
POUR HOMME


THE BEST PRICES ★ THE BEST IN DENIM
OLD NAVY BLUE JEANS
shop for kids
TM
wear 'em wide
BOYS
OLD NAVY
WIDE LEG
JEANS
OVERSIZED AND COMFORTABLE.
EXTRA WIDE FROM HIP TO HEM.
OLD NAVY
BLUE JEANS
remember to save room for your blue jeans
hit the pavement
BOYS
OLD NAVY
SKATER
JEANS
REINFORCED KNEES. DURABLE DENIM.
OVERSIZED AND COMFORTABLE.
OLD NAVY
BLUE JEANS
they're functional
KIDS
OLD NAVY
CARPENTER'S
jeans
COMFORTABLE LIGHTWEIGHT DENIM. ROOMY FIT FROM HIP TO HEM. HAMMER LOOP AND TOOL POCKET COME STANDARD.
OLD NAVY
BLUE JEANS
THE BEST IN DENIM
WEAR 'EM BUCKLED
GIRLS
OLD NAVY
BACK-BUCKLE
JEANS
AN EASY FIT WITH A WIDER LEG. OLD-TIME BUCKLE AT CENTER BACK.
OLD NAVY
BLUE JEANS
YOUR CHOICE $18
they're better than board games
show 'em off at school
these are cool
use 'em while you do your homework
OLD NAVY
BLUE JEANS
THE BEST IN DENIM
basics
OLD NAVY
BLUE JEANS
SLIM FIT FINISH
SLIM STYLING. MADE TAPERED THROUGH LEG. ANTIQUED
$15-$16 kids
OLD NAVY
© OLD NAVY 1997

Old Navy is proud to support public education in its communities.

18th & 6th, Manhattan

SHOPS AT BRUCKNER BOULEVARD, BRONX • ATLANTIC CENTER, BROOKLYN • REGO PARK SHOPPING CENTER, REGO PARK
STATEN ISLAND MALL, STATEN ISLAND • CALDOR PLAZA, LEVITTOWN • ISLANDIA CENTER, VETERANS MEMORIAL HWY.
BIG H SHOPPING CENTER, HUNTINGTON • FIVE TOWNS SHOPPING CENTER, WOODMERE • GREAT SOUTH BAY SHOPPING CENTER, BABYLON
SUNRISE HWY. (RTE. 27) AT JOHNSON AVE., NEXT TO SAYVILLE PLAZA • INDEPENDENCE SHOPPING CENTER, SELDEN
WAYNE TOWNE CENTER, WAYNE, N.J. • GATEWAY SHOPPING CENTER, OLD BRIDGE, N.J. • EDGEWATER COMMONS ON RIVER ROAD, EDGEWATER, N.J.
MENLO PARK MALL, EDISON, N.J. • MONMOUTH MALL, EATONTOWN, N.J. • DARINOR PLAZA, NORWALK, CONN. • TRUMBULL SHOPPING PARK, TRUMBULL, CONN.

LIMITED QUANTITIES ON ALL ITEMS. SOME ITEMS NOT AVAILABLE IN ALL STORES.

1-800-OLD-NAVY

GOTHAM

Paroxysmal places in monumental reliefs—*Michel de Certeau*

Elvis

HIS FAVORITE MEAL WAS PEANUT BUTTER AND BACON ON CHALLAH

HE MAY HAVE BEEN THE KING TO the rest of the world, but Elvis Presley will always have a place in Jeannette Fruchter's heart as her family's personal *shabbes goy*, a Gentile who performs simple acts—lighting a stove, flipping an electrical switch—forbidden to observant Jews on the Sabbath. In the forties, Fruchter was a transplanted Brooklynite and newlywed; her husband, Alfred, was the cofounder and principal of Memphis's yeshiva and rabbi of an Orthodox synagogue there. The Fruchters rented their home at 462 Alabama Avenue in what was then the Jewish part of town.

In 1952, Vernon and Gladys Presley; their 17-year-old son, Elvis; and his paternal grandmother became the Fruchters' downstairs neighbors. Jeannette, who now lives in Albany, describes the Presleys as "dignified, respectable people who feared God," and recalls the two families becoming close. Though the Presleys were "dirt-poor and often couldn't pay their part of the water bill and would often have to borrow money for bread and milk," the rabbi's wife remembers, "Elvis refused to take money for being our *shabbes goy*. He said it was his pleasure to help us keep our Sabbath.

"Elvis was particularly fond of my challah," Jeannette adds with grandmotherly pride.

Her husband, who died in 1994, would entertain the Presley clan with *zemirois* (Jewish soul music). On Sundays, the rabbi would blast cantorial music through an open window ("Memphis is always hot, and on my husband's salary we couldn't afford air-conditioning"), the sounds of Jewish recording artists like Yossele Rosenblatt and Moshe Koussevitsky resounding through the house, not to say the neighborhood. "Elvis," Fruchter says, "was surrounded by Jewish music."

In 1953, as the Fruchters were preparing to leave for the summer, Elvis came by and told the rabbi that he had just made his first record but couldn't listen to it because his family didn't own a phonograph. "With a heavy heart, he addressed my husband, as he always did, 'Sir Rabbi,' and asked to borrow ours," Fruchter recalls. "My husband said that it was his lucky day and that he could have it for the entire summer."

That Elvis covered blues artist Arthur Crudup's "That's All Right, Mama" as his first release was no surprise to Jeannette Fruchter. "Elvis was always a respectful and dutiful son who was especially close to his mother," she says. "She was God to him, and he would gladly do anything Gladys asked."

Gladys confessed to Jeannette her concern that a singing career for her son was too risky, hoping he would become a doctor instead. "But, at best, Elvis was a mediocre student," Jeannette recalls. "He certainly wasn't cut out for medical school." She politely told Gladys Presley several times "not to push him too hard."

For Elvis's high-school graduation, the Fruchters bought him a tie-clip-and-cufflink set (what else?) that he had spoken about but couldn't afford. And when the Fruchters returned home from the hospital with their third child, Harold, Elvis was waiting and asked if he could "have the honor of carrying him up the stairs and into our home."

In 1955 the Fruchters moved to Oakland, California. One afternoon, the rabbi, no rock-and-roll fan, read a story in the paper about someone who shared the same name as his former neighbor, and how he had sold out a local stadium. Rabbi Fruchter called the hotel mentioned in the article. "Elvis," Jeannette recalls, "was ecstatic to hear my husband's voice and immediately invited us to the concert that evening, putting out the red-carpet treatment."

Five days before Harold—who would grow up to lead Orthodox bands in New York and suburban D.C.—was to wed, Elvis died. When Jeannette Fruchter found out, she broke down and wept, not, she says, because she was a disillusioned fan but "because one of the biggest mensches I've ever known was no more."

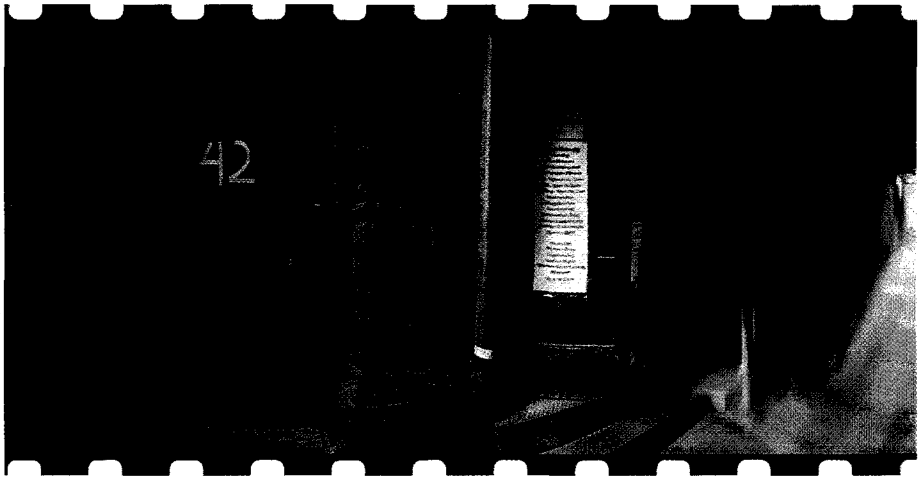
BINYAMIN L. JOLKOVSKY

Illustration by Scott Menchin.

Downstairs

WHERE PRESSING FLESH IS THE RULE OF THUMB

THE SCENE AT ANGELS BURLESQUE Theater in TriBeCa could be taking place at any one of the city's strip clubs. It's eleven o'clock on a Friday night, and a well-proportioned young woman, clad in nothing but a G-string, writhes onstage to the thumping beat of a dance tune. A few feet



See me, touch me: The bill of fare at Angels Burlesque Theater on Walker Street in TriBeCa.

away, five men sit watching, motionless except for their eyes, which dart back and forth following the exotic dancer's movements.

One of the young men rises from his chair, a $5 bill in his hand, and approaches the stage. The dancer accepts the money and smiles. But then something happens that makes it clear that Angels really isn't like any other strip club. As the dancer removes her G-string, the man reaches over and, in full view of everyone in the room, touches her thigh. What he goes on to do can only be described as something more than a casual grope and slightly less than a gynecologic exam.

The one rule in strip clubs, whether so-called upscale place like Scores or seedy but equally trendy bars like Billy's Topless, is *no touching*. Patrons must keep their hands to themselves at all times, even—or especially—during a lap dance. An inadvertent touch might get a mild rebuke, but an outright grope will get you deposited on the street by a thick-necked bouncer. Angels Burlesque, however, is one club where groping and fondling the dancers are not only tolerated—they're the main attraction.

Angels is hard to find unless someone has told you about the place. Walker Street is deserted at night, and there are no big neon signs advertising the location, just a small folding sign on the street. You pay $15 at the door and walk downstairs into a cramped basement space. There are two makeshift stages fronted by folding chairs for dancing, and eight grungy sofas for lap dancing. The air is thick with smoke and the smell of perspiration. But the men flocking to Angels aren't coming for the décor. On a recent weekend night, the room was filled with Wall Street types, Orthodox Jews, Latino kids, and paint-spattered artists (demonstrating, perhaps, that the brotherhood of man is located somewhere in the libido).

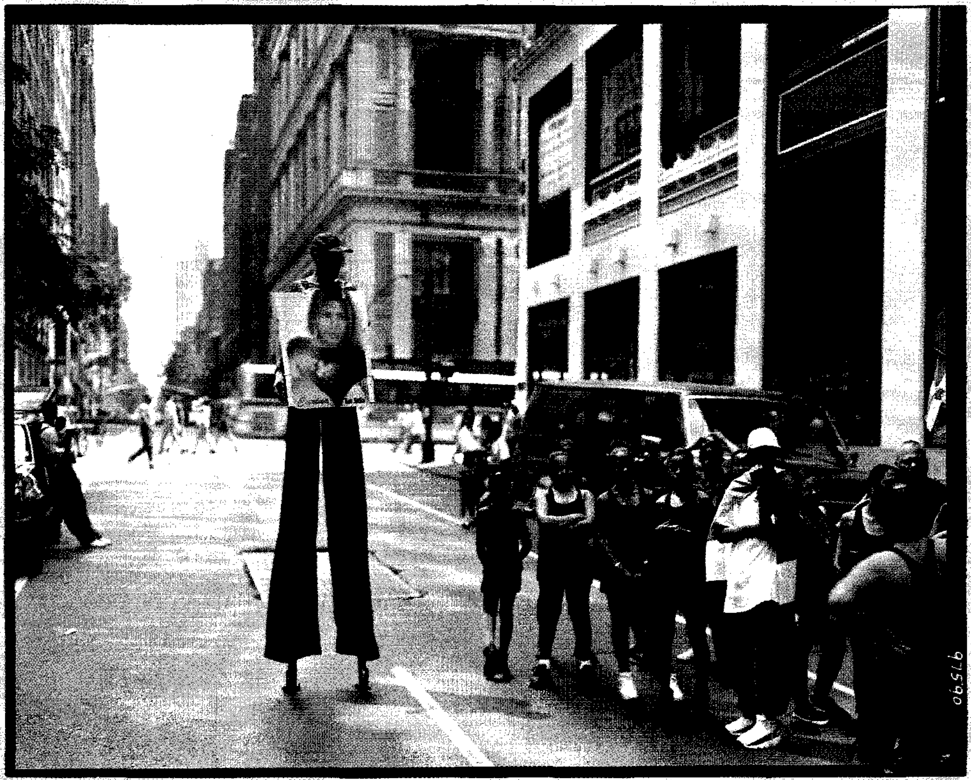
When Angels gets busy, the sofas are reserved for lap dances, which cost $20. The patrons are crammed two, sometimes three, on a sofa. The women unhook their push-up bras and gyrate rhythmically atop the men, who busy themselves by placing their hands anywhere they can. The only restriction seems to be putting hands beneath a G-string—and even that is loosely enforced. At Angels, pretty much anything goes (especially in the dark corners, where the women risk fines for the remuneration of activities the management doesn't officially condone).

"It depends on the guy," says Tina, one of the girls working at Angels, "but I let 'em go pretty far. You make a lot more money that way." She adds that on a good night she can make about $400 in four or five hours. The women pay the club $20 per shift to dance at Angels. Another dancer, Vivian, confirms that the pay is good and the hours short: "I only come here one night a week. The rest of the week I can study." Vivian says she is entering the Fashion Institute of Technology in the fall.

The club operates on the fringe of the law. Most strip clubs serve liquor and are therefore subject to the strict regulations of the Alcohol & Beverage Control Act. But Angels doesn't serve booze, which means practically no rules apply.

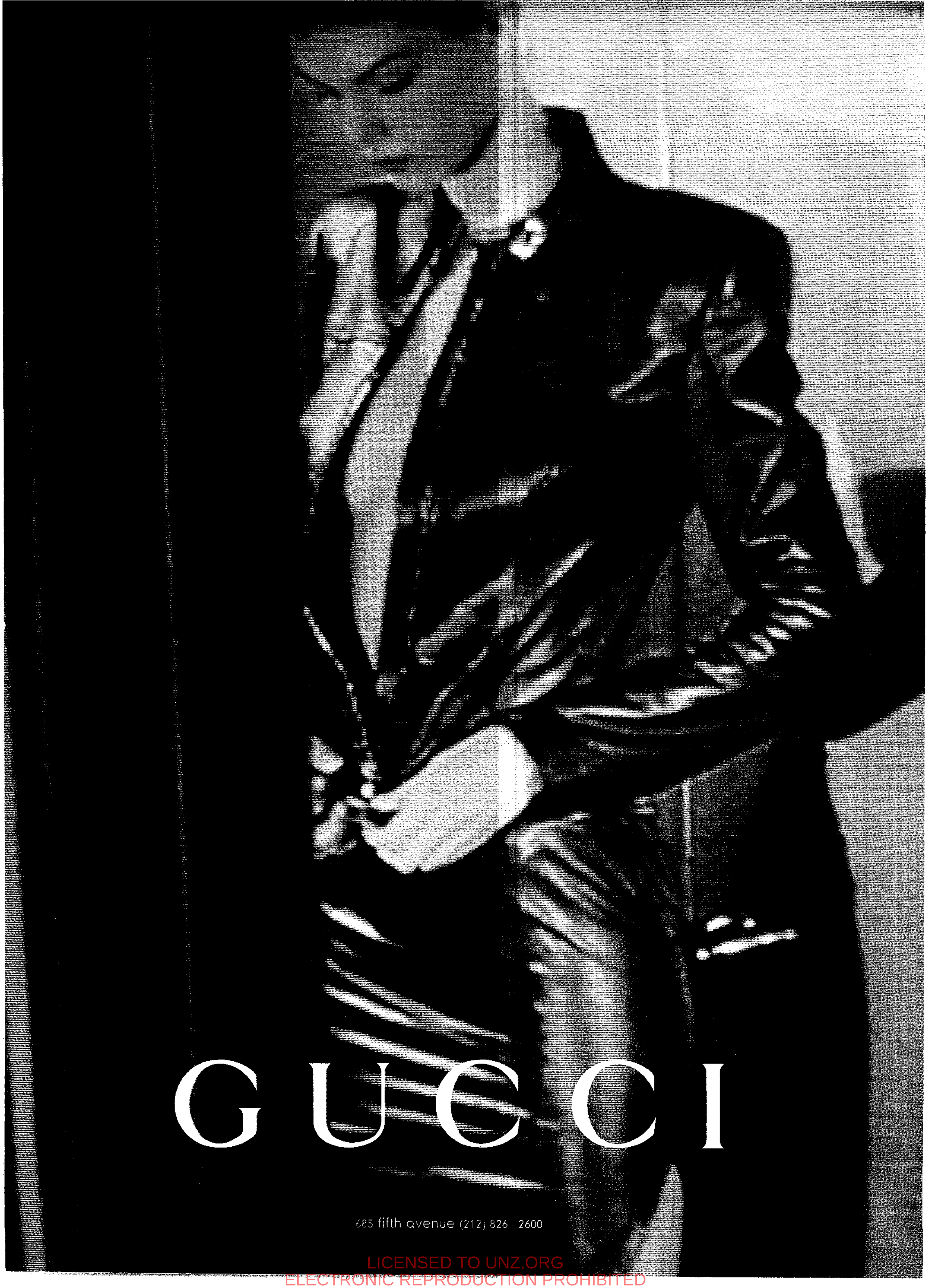
"It's not technically prostitution, but it's pretty close," says a source at police headquarters, explaining why the vice squad hasn't raided An-

SHOT



37th Street and Fifth Avenue, 1 P.M., Sunday, August 10, *photographed by Greg Miller.*

Photograph by Andrew Goldberg.


GUCCI
685 fifth avenue (212) 826 - 2600

gels, at least not yet. "What they're doing is kind of a gray area, and the Giuliani people don't like gray areas."

Tina says she is waiting to hear about a position as an AIDS counselor, and that dancing at Angels is just a summer gig, not a career. "I didn't go to college for five years to do this," she says. How does she deal with strange men handling her all evening? She rolls her eyes and smiles. "I just tune it out," she says. "I think about what I'm going to make for dinner that night." RICHARD REGEN

Health

SWEATING OUT AN OPENING THAT WAS LONG OVERDUE

"I'M PUBLIC ENEMY NO. 1," SAYS DAMON Risucci, and maybe he's not far from the truth, given the barrage of complaints he's fielded and refunds he's sent out in recent months. While he believes the August 14 opening of the newest, biggest Synergy Fitness Club, at 4 Park Avenue, will begin to salve the bad feelings, Risucci's mistakes—those he owns up to and those he denies—have made a lot of customers think of him as the gym owner from hell.

Risucci, raised in a blue-collar East Islip family, became vice-president of East Side Fitness; in early 1996, he and his partners bought the gym and renamed it Synergy. He was determined to enhance the name, just as he'd made over his own image. Seven years ago, Risucci says, he was living on 110th Street and Manhattan Avenue "with holes in my shoes, looking to get a health-club-management job. I started out cleaning toilets in health clubs." Eventually, he bought a small percentage of East Side Fitness.

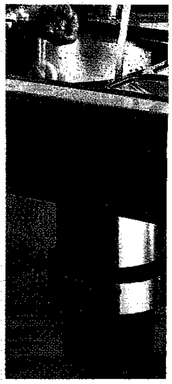
Risucci is a hands-on, hardworking owner, but people who have worked with him say he's also hardheaded and quick to take costly shortcuts. Risucci planned to expand and upgrade the Synergy branch at 221 West 57th Street, but last summer the landlord tried buying out his lease to take back the space. As the negotiations dragged on, customers were stonewalled about the imminent closing. When on May 2 the club announced it would close in two weeks, Synergy "did a lot of really righteous things," Risucci insists, including issuing refunds and transferring memberships to the nearby Prescriptives. That was irrelevant to Rich Hauptner, who was told he'd continue being billed after Synergy closed because the club required 30 days' notice for cancellation. Hauptner says staff members told him they didn't know *how* to cancel; three months later, Hauptner says, he's still getting the runaround, and bills, from Synergy.

Last fall, Synergy began selling memberships for a stylish new gym at 4 Park Avenue to replace a smaller one across the street, leading to nearly a year of headaches for members. After a high-pressure sales pitch, Beverly Miller paid $495 last October to join what she was told would be a 23,000-square-foot club with brand-new equipment, to open in January. Membership wouldn't begin until the gym opened, but enrollees could use the smaller facility in the meantime, at no charge.

Peter Federman, the gym's original project manager, says the club has only 16,000 usable square feet, and Risucci himself admits that a third of the equipment was actually recycled from West 57th Street. Miller says that when she tried to cancel, a Synergy manager laughed at her and said, "Go ahead and try—you'll never get your money back." A Young & Rubicam employee who earned a free year by persuading several senior Y&R executives to sign up now says that all the delays are "making me look absolutely terrible."

THE CITY

Object of Desire



The one-horsepower domestic electric food-waste disposer is used in kitchens pretty much everywhere *else* in America to grind up table scraps and rinse them down the drain. Banned in New York City since 1971, this little item has been at the center of an almost 30-year war between proponents (the plumbers' lobby) who call it a modern convenience that would help the city reduce its landfills and bring down vermin infestations, and detractors (environmentalists) who say all that ground-up garbage will tax our already strained sewage-treatment plants and pollute our rivers.

But in June, after a two-year pilot program, New York's Department of Environmental Protection recommended that the city lift the ban. Next week, it goes to a vote before the City Council; insiders say we'll be grinding away in a couple months.

The big tease continued as the seasons changed. From January through July, Synergy staff members—including Risucci's father—kept pitching the gym to customers, saying it would open in a matter of weeks. Although he is intimately involved in every aspect of the Synergy operation, Risucci denies any knowledge of sales pitches involving specific dates. But Risucci has to have known a spring opening was going to be impossible; he halted construction from December through March while negotiating to sell the club to New York Sports Clubs. That deal fell through, and work began again in April. The club finally opened last week, but the problems at West 57th Street and 4 Park Avenue have prompted a litany of complaints against Synergy on file at the Department of Consumer Affairs, the state attorney general's office, and the Better Business Bureau.

Risucci points out that Gold's Gym and Equinox have also had major delays with their gyms, and that most of his 10,000 members have no complaints.

"We're bustin' our butts to make sure people can walk away with a good feeling," Risucci says. "It's really only gonna change when we open. Then they'll say, 'Synergy did right by us.' " STUART MILLER

Another opening: Trainers-in-waiting at the newest Synergy Fitness Club branch, at 4 Park Avenue.

Photographs: top, courtesy In-Sink-Erator; bottom, Evan Kafka.

PRECISION
MOVEMENTS
Stainless Steel
Quartz movements
Water resistant
to 165 feet
8000 SB/WA
RAYMOND WEIL
GENEVE
W1
BY
RAYMOND WEIL
GENEVE
SAKS
FIFTH AVENUE

①

BY
RAYMOND WEIL
GENEVE

RAYMOND WEIL
GENEVE

Stainless Steel
Quartz movements
Water resistant
to 165 feet

3000 SB/WA

6100 SB/WA

6100 ST/WI

8000 SB/BA

6100 SK/BA

bloomingdale's
to order: 1-800-777-4999

Fame

BELMONT STAKES: A DREAM OF WORKING WITH DE NIRO

AT THE BELMONT ITALIAN AMERICAN Playhouse on Arthur Avenue in the Bronx, the producers of *Out on My Feet* are holding an open casting call. The story of boxer Vinnie Curto, the film stars Robert De Niro as Curto's trainer, and they're looking for two boys (STREET-SMART ITALIAN-AMERICAN TYPES, the flyers read)—one to play Curto from age 7 to 13, another to play him from age 16 to 18. A young aspirant, dressed in track pants, biceps-revealing tank top, and gold chain, tentatively speaks his lines to casting associate Marco Greco. The lines are: "I'm telling ya, if ya don't shut da fuck up, I'm gonna jump over that counter and throw you a beatin' like I did in the gym."

"Good," says Greco. "Now let's see you shadowbox." The kid waves his arms in the air, more like a conductor than like a contender. "Thank you," Greco says. "Any parting words before I turn the camera off?" The kid opens and shuts his mouth a few times, trying to come up with the words that might land him a part in the next De Niro movie. Seconds tick away. "That's okay, you don't have to say anything," Greco says, shutting off the camcorder and flipping the kid's photo onto a table piled with hundreds like it. "It's a dry day," he sighs.

Greco chose this neighborhood—a.k.a. Little Italy in the Bronx—partly because of its reputation as a tough, working-class Italian-American enclave and partly because he grew up here. It was the setting for *A Bronx Tale,* which Greco also cast; he found Lillo Brancato, the star, on Jones Beach on the Fourth of July. The part had already been cast, but Greco insisted that De Niro take a look. As it happens, many of the aspiring actors waiting on line know this story (or at least their parents know it). That's probably why the auditions have drawn the casting-call equivalent of Little League dads—parents who *always knew* their kid belonged in a movie. "I hate some parents," Greco says.

Whenever one of the rare promising young actors finishes, Greco is out of his chair, waving his hands and pacing. "Did you see that kid? A kid like that, with a little coaching? I've got goose pimples." He keeps a folder containing pictures—not your usual 8-by-10 glossies—of a dozen tryouts he may have return for another reading. His comments are scribbled on the back of each: *Coachable. Interested. Can box. Not terrible.* But whatever the outcome, Greco remains cordial, going through the motions even when it's obvious someone auditioning is out of his league.

"I don't want to crush anyone's ego," he says after a string of particularly bad readings. "I know grown actors who get crushed by this sort of thing."

MICHAEL STEELE

Real Estate

HIGH-END HOUSING AND THE TRICKLE-UP THEORY

AS THE ROCKETING STOCK MARKET continues to mint a new class of New York multimillionaires, the market for multimillionaire-worthy Manhattan homes has become torrid—and that was

LIFESTYLES

Living Among Fish Instead of Swimming With Sharks

Sitting on the floor, Nicole throws her long legs up the side of the wall. An artist known for portraits rendered on copper circuit boards and paintings based on her collection of lost-animal postings, she left her East Village apartment for a coffin-size room on the deck of a tugboat. "It's a base," she says. Manhattan is the backdrop. She smiles and admits, "I'd rather eat at top restaurants in the neighborhood than bring friends back to the boat." Still, she claims, "I can't live in an apartment. I wouldn't want to be on land, and I wouldn't mind owning a tanker."

Nicole, Balázs, Nick, and Joe live on the *Pennacook,* a tiny red tug docked in TriBeCa, on the Hudson. On sultry summer nights, they can be spotted lounging on deck. The boat, built in 1898, belongs to a mysterious New Jersey gentleman known to his tenants only as Captain Spooky, who rents rooms to people willing to help renovate the boat.

Balázs, a dark, longhaired Hungarian gypsy who restores mosaic floors, catches carp and striped bass and throws them directly into the pan. Lounging in baggy sweats, he flicks his hair back, looking like a man with no desires unfulfilled. "Last year, they called the cops on me," he says, between gulps of beer and drags on a cigarette. "A woman saw me floating on the river and she called them. I was just swimming."

He downs some more beer. "In the winter, I'm always in the sauna," he says, as if a sauna on such a vessel were a self-evident fact of life. In addition to a galley, sitting room, and bathroom, the tug has two larger spaces: the wheel house and an aft cabin on deck, and the sauna, a closet space with a bench and wood-burning stove. Nicole, catlike, tugs at her T-shirt and jeans; she's a ringer for Elle McPherson. "Rocks, eucalyptus oil, and some water," she explains, are thrown into the stove until steamy; thus, a sauna.

Nick, the resident hippie, has long blond hair and a soft voice. He is a computer expert by day and music promoter by night. He doesn't say much. He's not interested in socializing. Joe, a private investigator, moved in four months ago after a six-year stint as a reporter in Texas and Mexico. "I needed a change," he said, "and time to work on my novel." It may take him a while as summer on the tug winds down, what with all the parties. "On the Fourth of July, we had dueling Elvis impersonators," Nicole says. "Next, we might get Billy Joel. Oh, and tons of Hungarian gypsies pour in from Queens."

SUSAN M. KIRSCHBAUM

FUJI RHP
RHP
RHP ⇨ 14
RHP ⇨ 15

The tug of the river: Nick (left) and Balázs at home aboard the *Pennacook.*

Photograph by Ronnie Andren.

Those Who Laugh, Last

At a very funny anniversary party, and on the open seas for the Presidents' Cup.

Photographs by Patrick McMullan

Counterclockwise from above: Shelly Bomb, Myndy K, and Raquel at NV for the Strictly Rhythm Records party; Carmen Dell'Orefice aboard the *Mariner III* for *Worth* magazine's celebration of the Breguet Presidents' Cup; David Ingram, of Barneys, and Halston's Randolph Duke at tomandandy's East Hampton party featuring the New World Symphony; Cindy Sulzberger, Steven Perelman, and Toni Ross at a benefit cocktail party to welcome the Hamptons Film Festival's new board members; Denny Dillon, Geraldine Ferraro, Bella Abzug, Carol Channing, Renée Taylor, Nanette Fabray, and Floria Lasky at Comedy Nation Restaurant to celebrate the thirty-second wedding anniversary of Taylor and partner-in-comedy Joe Bologna.

before the recent federal-budget agreement, which includes tax changes likely to ignite the already incendiary superluxury segment of the market.

Most of us, of course, are too busy scouring the city for a decent one-bedroom under $150,000 to notice. But this fifteen-year bull market has already outpaced that of the Roaring Twenties, and has thus caused a stunning uptick in interest in the kinds of places many New Yorkers will never even set foot in—the vast, marbled manses of Fifth and Park Avenues.

This is hardly news to Kent M. Swig, co-chairman of Brown Harris Stevens.

"Right now, we're in one of the better markets New York City has ever seen," Swig says. "Up through November, there had been only six apartments ever purchased for more than $10 million. To date, there have been more than *twelve.* Granted, the numbers are small, but look at the percentage increase. We've doubled it over nine months."

Since Brown Harris Stevens brokered three of these megadeals, Swig would qualify as something of an expert on the trend. Last year was Brown Harris Stevens's best ever, and already this year the company is up some 40 percent.

"For the first time in the superluxury market, we've seen prices go over $2,000 a square foot, which is extraordinary," Swig says.

And now comes the so-called balanced-budget agreement, which includes a capital-gains-tax cut or, as some have put it, "welfare for the rich." Capital gains are the profits realized from the sale of any asset, be it art, Coca-Cola stock, or a three-bedroom prewar pad. Americans in the top tax bracket will see their taxes on long-term capital gains—assets owned for at least eighteen months—drop from 28 to 20 percent.

As Swig says, much of the money that has already reshaped the high-end local real-estate market is Wall Street money. Now there should be heaps more of it for the new barons of commerce to shovel out for ever-more-exclusive digs.

"As Wall Street continues to be more and more profitable, it's going to continue filtering right into the residential market," Swig says. "What this is going to do is perpetuate the boom." Though he concedes there's a "scarcity of very high-end apartments available," that will serve only to send prices even further into record territory.

"The real concern on our part was that Congress not do anything to disrupt the market," Swig says. "We don't really need anything more to stimulate the boom. We just need it to last longer."

ALEX WILLIAMS

TURNER NETWORK TELEVISION PRESENTS
THE MOST TALKED ABOUT TELEVISION EVENT OF THE YEAR

SOME WANTED HIM PRESIDENT.
OTHERS WANTED HIM STOPPED.

GARY SINISE IN A JOHN FRANKENHEIMER FILM

GEORGE WALLACE

TELEPLAY BY PAUL MONASH AND MARSHALL FRADY TELEVISION STORY BY PAUL MONASH
BASED ON THE BOOK "WALLACE" BY MARSHALL FRADY PRODUCED AND DIRECTED BY JOHN FRANKENHEIMER

WORLD PREMIERE

TNT℠ ORIGINAL

SUNDAY
AUGUST 24 8 PM (ET)

THE BEST MOVIE STUDIO ON TELEVISION

© 1997 Turner Broadcasting System, Inc. A Time Warner Company. All Rights Reserved.

tnt.turner.com/tntoriginals

ELECTRONIC REPRODUCTION PROHIBITED

THE CITY POLITIC MICHAEL TOMASKY

Are Boroughs Obsolete?

And if so, why do we need borough presidents? For the time being, anyway, we need them only because they might grow up to run for mayor someday.

SCROLL BACK THROUGH THE MEMORY FILE WITH ME TO 1989. What days. The Berlin Wall fell. The Exxon Valdez crashed. New York elected its first black mayor, and . . . and . . . come on now . . . there was charter revision. You remember: Board of Estimate. Court challenge. Declared unconstitutional. New form of government. You voted on it, or may have.

You may be forgiven for neither recalling nor caring terribly, but it's my job to tell you that five people, at least, cared deeply. They were borough presidents. Because they sat on the Board of Estimate, they got to vote on city contracts, land-use decisions, and other viscera of local import that keep the body politic's blood pumping. But the board's disappearance gave them few duties and free time, which they've spent eyeing higher office (Ruth Messinger, Fernando Ferrer) or amusing themselves in various pre-retirement ways (the other three).

Should the office exist? Eric Lane, who was the Charter Revision Commission's counsel, says the panel dwelled on the validity of borough identity. "We took a lot of testimony on that," he recalls, "and found that to a very large extent, we were still getting enormous responses that fighting for a borough had meaning in a political context."

Most people who pay attention to these things agree. But ponder this: If the office didn't exist, what among its duties could not be discharged by some other agency of government? None. Borough presidents appoint people to the Board of Education, the planning commission, and the community boards, and they dole out some discretionary dough. The boroughs' City Council delegations could handle these tasks.

The more thoroughgoing question is of borough identity. In an age in which political "communities" are fixed solely on the basis of race, ethnicity, sex, and sexual habit, and in which computer modems are the fabric for cybercommunities that are dissolving geography into less than an inconvenience, just what is a borough? Boroughs were important political subdivisions when the city was formed, of course, and remained so for decades. When I first moved here, my next-door neighbors out in Sheepshead Bay, the Pettinatos, still called Manhattan "New York." They came to a city with three baseball teams, each in a different borough, a place where Martin Scorsese could grow up in Little Italy and travel as far north as Rockefeller Center just once before his 18th birthday (or so he has said).

But the world in which boroughs had powerful singular identities is long gone. And people shape these identities to political need: Congresswoman Nydia Velázquez's congressional district snakes into three boroughs. Supporters of that district—a lot of the same people who favor borough presidencies—weren't talking up borough integrity when those lines were drawn.

Further, I don't understand what a boroughwide issue is these days. Waterfront development in each borough, some experts say, should be guided by some degree of boroughwide wisdom. But what good has that idea done so far? New York City has far and away the most hideous waterfront of any city in America. Chicago and Baltimore and even Cleveland have managed to create more attractive ones and have had the temerity to do so without borough presidents.

So count me with Richard Emery, the lawyer who argued *Morris* v. *Board of Estimate* in the first place. "As a functioning office, there seems to be little justification for it," Emery says.

For now, though, we have five. We also have no shortage of candidates to fill the seat Messinger is vacating. Six of them. The winner becomes an Automatic Serious Candidate for Mayor in 2001, since Rudy Giuliani has to step down then—so the stakes are not entirely negligible. Plus, it's the only seriously contested race of the season, and the election (the Democratic primary is September 9) is sneaking up on you.

If six people are running for a Manhattan office, and only one is a Jewish woman, then she's looking at pretty nice odds. Here, that's West Village assemblywoman Deborah Glick.

The most impressive thing about Glick is that she can take apart a grand piano and put it back together piece by piece (she worked at a Steinway factory). She's gay, and her chief foes all wear other out-group labels, which has at times reduced the race to a sort of Oppression Olympics, but the real relevance of her sexuality is that she's raising heavy gay money and will spend $900,000. She's run

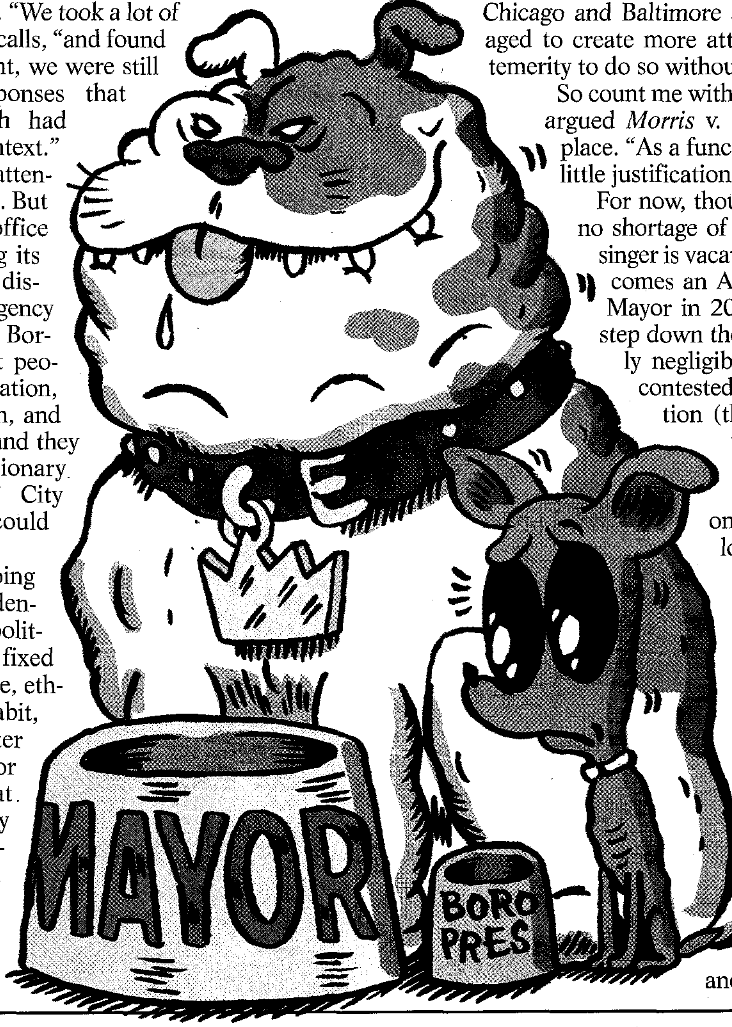
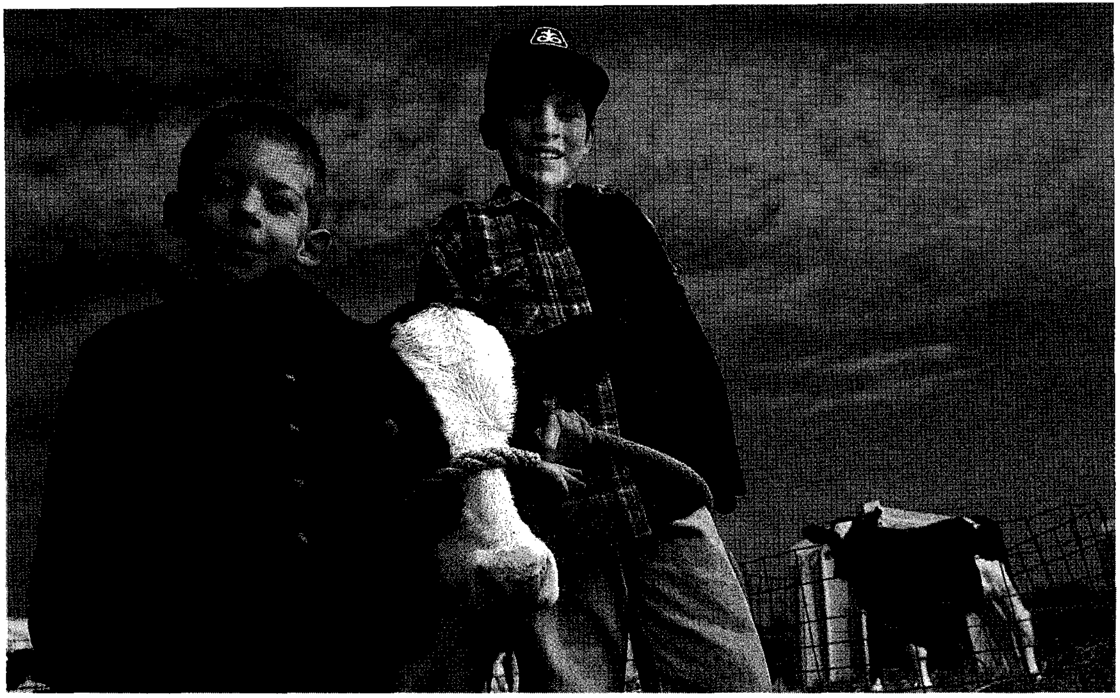


Illustration by Paul Corio.

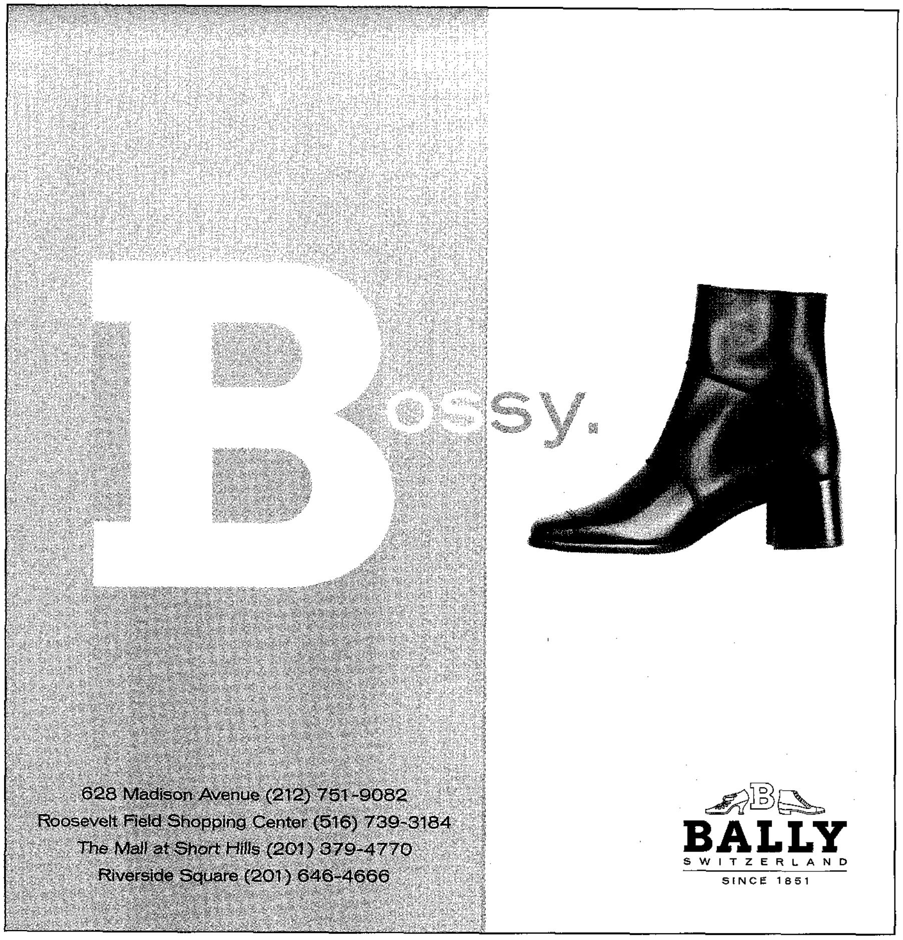


How to get from Peoria to Pretoria.

Call ATT
MasterCard

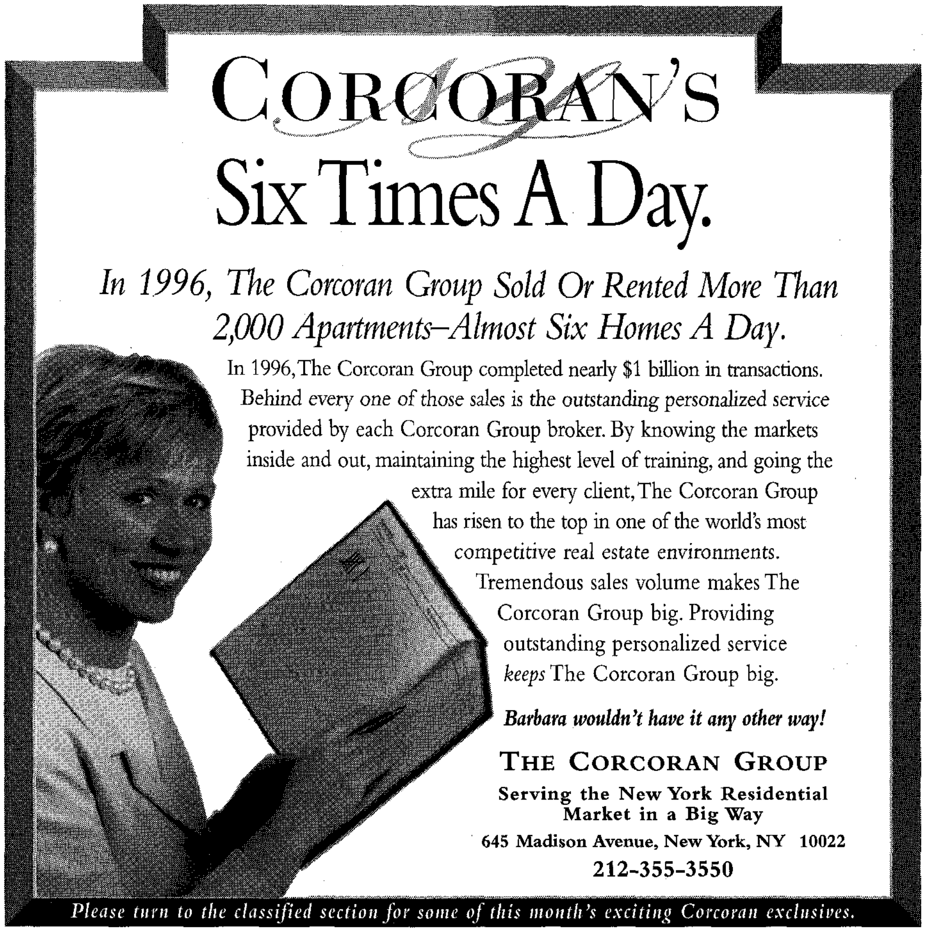
AND 1 800 CALL ATT® GETS YOU FROM
THE U.S. TO THE WORLD.

It's all within your reach. AT&T



628 Madison Avenue (212) 751-9082
Roosevelt Field Shopping Center (516) 739-3184
The Mall at Short Hills (201) 379-4770
Riverside Square (201) 646-4666

BALLY
SWITZERLAND
SINCE 1851



Six Times A Day.

In 1996, The Corcoran Group Sold Or Rented More Than 2,000 Apartments–Almost Six Homes A Day.

In 1996, The Corcoran Group completed nearly $1 billion in transactions. Behind every one of those sales is the outstanding personalized service provided by each Corcoran Group broker. By knowing the markets inside and out, maintaining the highest level of training, and going the extra mile for every client, The Corcoran Group has risen to the top in one of the world's most competitive real estate environments. Tremendous sales volume makes The Corcoran Group big. Providing outstanding personalized service *keeps* The Corcoran Group big.

Barbara wouldn't have it any other way!

THE CORCORAN GROUP
Serving the New York Residential Market in a Big Way
645 Madison Avenue, New York, NY 10022
212-355-3550

Please turn to the classified section for some of this month's exciting Corcoran exclusives.

television ads—which don't tout her orientation. "The ad doesn't say I'm an Assembly member," she says. "It doesn't even say I'm Jewish. It says Glick. Eighteen times."

C. Virginia Fields, Harlem councilwoman, has the backing of most of the heavies—Ed Koch, David Dinkins, Messinger, Mark Green, even the Liberal Party, which means she'll be running on the same ballot line as Rudy Giuliani. She grew up in Birmingham, Alabama, right next door to a church that was bombed three times. Race is a rationale for her, and it's not an unimportant factor. Historically, Tammany Hall saw to it that the Manhattan borough presidency was the "black seat" on the Board of Estimate. It took the reform movement to see to it that virtually every major candidate for higher city office would be white.

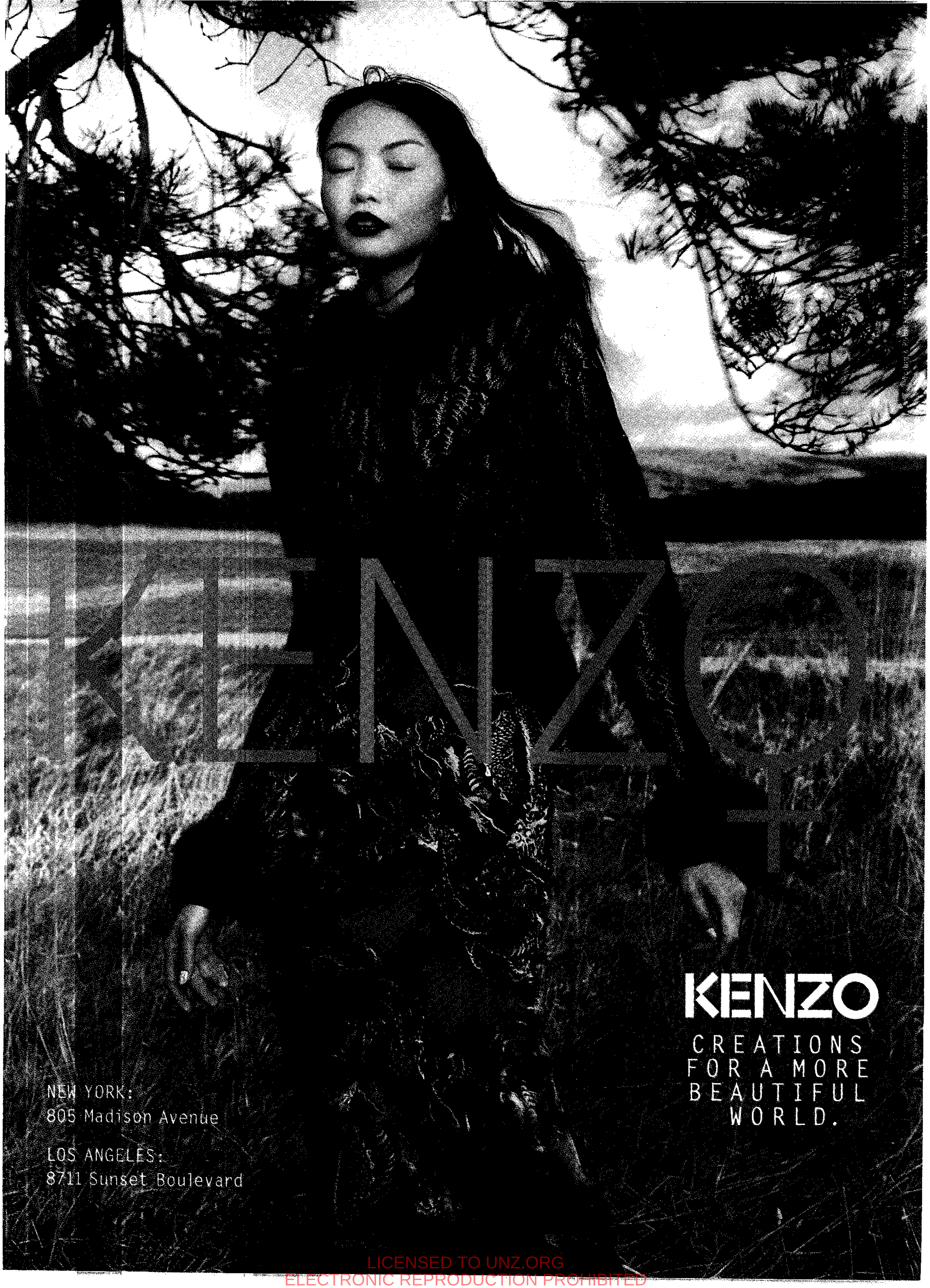
Adam Clayton Powell IV is most famous for being his father's son. He could take it on name alone. He vows: "There will be state-of-the-art computer labs in every classroom in Manhattan at the end of my first term, or I will not run for re-election." So we have something tangible to hold over his head.

Next up, Lower East Side councilman Antonio Pagan. He is the only Giulianite in the race, and with polls showing Giuliani running well against Messinger among Manhattan Democrats, that may not be a bad thing: "I've had people come up to me on the street and say, 'Are you supporting Ruth?' I say, 'No.' They say, 'Good!'"

Want someone not on the public pad? Parent activist John Fager isn't a complete neophyte—he was on Andrew Stein's staff—but he is more free of the special-interest straitjackets than the aforementioned and has an actual track record in education reform.

Still casting about? Then consider George Spitz. Mischievous septuagenarian best known for creating the New York City marathon, Spitz has a delightful platform that is as follows: The day after he's elected, he'll circulate petitions to abolish the office; to transfer 80 of the office's 88 employees to the library system; to get rid of the cars and drivers; to cut his salary in half; to buy his own newspapers ("Isn't that outrageous? Forty-six hundred dollars a year for newspapers"); and to make the city's cable system carry Turner Classic Movies. "Senior citizens have a right to see these shows," he suggests.

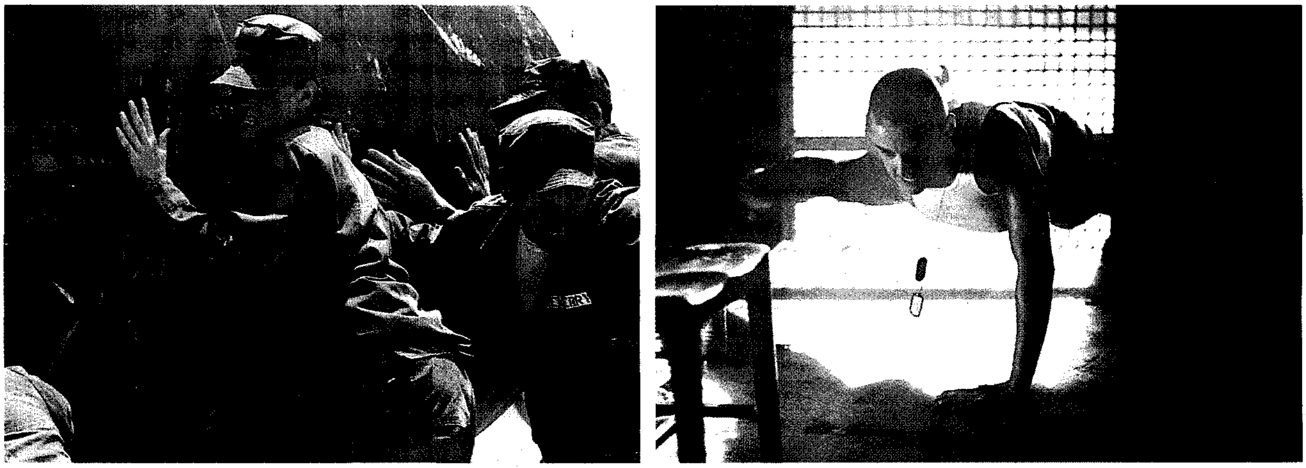
Spitz can't win, but he's got it right. Whoever does win will have to work to prove he or she is worth keeping around. ■


KENZO
NEW YORK:
805 Madison Avenue
LOS ANGELES:
8711 Sunset Boulevard
KENZO
CREATIONS FOR A MORE BEAUTIFUL WORLD.

THE IMAGE BARBARA LIPPERT

Demi-Feminism

Demi Moore, the star of 'G.I. Jane,' is inarguably (if scarily) female. But does this mean, as she seems to believe, that whatever she does is feminism?



Push comes to shove: In a visual metaphor for her career, Demi strains mightily and muscles forth (even with one hand behind her back!).

DEMI MOORE HAS MADE A CAREER of gender stunts: a female sexual harasser in *Disclosure,* a good wife who sells her body in *Indecent Proposal.* And in *G.I. Jane,* her head shaved, veins popping, her body poised like a human torpedo, she's attempted the strangest incarnation of all: a manly man in uniform.

In the beginning, Demi as Lieutenant Jordan O'Neil wears a crisp Navy shirt and skirt, pearls, her long hair tied in a bun. The look suggests her trim, efficient, starched, and busty military-attorney persona in *A Few Good Men.* The iconic Baldy comes only later, as she invades the Navy SEALS, the all-male military preserve, where *against all odds* she prevails.

Feared, taunted, abused, undermined, but in the end victorious—this also seems to be Moore's preferred allegory for her own career. Up from the trailer park (or pulled up by her bra straps, as one critic put it) with no formal education or training, she invaded the notoriously male power preserve of Hollywood, and, by dint of her fierce ambition and discipline (which she couches in the cushier New Age–y parlance of "setting goals and breaking boundaries"), she triumphed. That is, if you don't count a few setbacks, like the press's happening to hate her, and audiences' keeping their distance (her last two movies bombed).

The issue of gender equality is a minefield for everyone, of course, and Demi hasn't exactly tiptoed through it. Along the way, though, she's exhibited her own singular brand of gender politics. This involves lots of exercise and discipline, raising a husband (Bruce Willis) and three daughters, having a production company (Moving Pictures) and an entourage, and doing the unexpected—for example, outdoing even Madonna in exhibitionism by being the first naked pregnant cover mother on *Vanity Fair.* It's Demi-feminism—which boils down to Demi's doing whatever she wants as long as it's career-enhancing.

Speaking of enhancement: She refuses to comment on the breasts, saying it's nobody's business. But certainly in their present state, they go with the rest of her hypertrained Robobody. They are quite daunting, the power equivalent of Arnold Schwarzenegger's cigar. And she knows how to use them. In reviewing last year's widely ridiculed *Striptease,* one wag said that her body was so buff that "even her breasts seemed to be flexing their muscles."

Striptease pushed Demi-feminism to the max; sex work tends to be highly exploitative, after all. But Demi did her research, studying strippers in clubs. And she maintained, after shimmying in a bra and G-string for David Letterman and teaching Barbara Walters how to bump and grind, that playing a stripper was in fact very "empowering." As she told the South China *Morning Post* when the movie opened in Asia, "Why should I limit myself to being politically correct? A man wouldn't. A man wouldn't even be asked to."

That's a theme that's visible throughout Moore's career. When questioned, for instance, about the misogynistic elements of a movie like her 1994 *Disclosure,* in which she starred as a scheming corporate executrix who sexually harasses kindly family man Michael Douglas, she told *Rolling Stone* that she thought the film was "actually very pro-female."

Demi's never-ending appetite to be better, to move on, is a quality that a lot of women who are not on the StairMaster at 4 A.M. like Demi tend to resent. Maybe it's also the result of a very out-of-control childhood. Her mother and stepfather split and got back together twice (he later committed suicide). He also changed jobs a lot; Moore told *People* that she moved 30 times before reaching her teens, a factor which she has often mentioned in interviews as having shaped her personality. (She left school at 16 and started supporting herself.) The moves made her insecure, she said, but they

Photographs by Phil Bray/Trap-Two-Zero Productions, Inc., and Hollywood Pictures Co. (2).

AUGUST 19 IS DAY ONE.

THE X FILES™

NYPD BLUE™

FIVE NIGHTS A WEEK... STARTING WITH EPISODE #1.

CALL **1-800-FX-FX-FX-1** TO GET

THE BEST PRIMETIME ON CABLE.

FX

FOX GONE CABLE™

©1997, FX NETWORKS, LLC. ALL RIGHTS RESERVED.

At your age, with your high cholesterol, what's your risk of a first heart attack?

If you have high cholesterol, figure your risk of a first heart attack.

Fill in your points for each risk factor.

☐ **Age: Men**
0 pts. Less than 35 2 pts. 40 to 48 4 pts. 54+
1 pt. 35 to 39 3 pts. 49 to 53

☐ **Age: Women**
0 pts. Less than 42 2 pts. 45 to 54 4 pts. 74+
1 pt. 42 to 44 3 pts. 55 to 73

☐ **Family History:**
2 pts. My family has a history of heart disease or heart attacks before the age of 60

☐ **Inactive Lifestyle:**
1 pt. I rarely exercise or do anything physically demanding

☐ **Weight:**
1 pt. I'm more than 20 lbs. over my ideal weight

☐ **Smoking:**
1 pt. I'm a smoker

☐ **Diabetic:**
1 pt. Male Diabetic
2 pts. Female Diabetic

☐ **Total Cholesterol Level:**
0 pts. Less than 240 mg/dL
1 pt. 240 to 315 mg/dL
2 pts. More than 315 mg/dL

☐ **HDL Level (good cholesterol):**
0 pts. 39 to 59 mg/dL
1 pt. 30 to 38 mg/dL
2 pts. Under 30 mg/dL
-1 pt. Over 60 mg/dL

☐ **Blood Pressure:**
I don't take blood pressure medication; my blood pressure is:
(*Use your top or higher blood pressure number*)
0 pts. Less than 140 mmHg
1 pt. 140 to 170 mmHg
2 pts. Greater than 170 mmHg
(or)
1 pt. I am currently taking blood pressure medication

☐ **Total Points**

If you scored 4 points or more, you could be at above average risk of a first heart attack compared to the general adult population. The more points you score, the greater your risk.

If you have already had a heart attack or have heart disease, your heart attack risk is significantly higher. **Only your doctor can evaluate your risk and recommend treatment plans to reduce your risk.** If you don't know your cholesterol level or blood pressure, ask your doctor if your levels should be checked.

Provided as an educational service from Bristol-Myers Squibb Company.

American Heart Association℠
Fighting Heart Disease and Stroke

©1997 Bristol-Myers Squibb Company, Princeton, NJ

PRAVACHOL, in combination with diet, is proven to reduce the risk of a first heart attack, reduce the risk of death from heart disease, and reduce the need for surgery to clear blocked coronary arteries (such as bypass or angioplasty) based on a landmark study including over 6,500 males with high cholesterol and no evidence of heart disease. Because PRAVACHOL is a prescription drug, you should ask your doctor or healthcare professional if PRAVACHOL is right for you. Some mild side effects, such as slight rash or stomach upset, occur in about 2–4% of patients.

PRAVACHOL®

Proven to help prevent first heart attacks in people with high cholesterol.

PRAVACHOL is the only cholesterol-lowering drug of its kind proven to help prevent first heart attacks. And the grim fact is, up to 33% of people do not survive their first heart attack. Improving your diet and exercise is an important first step, but may not be enough. So ask your doctor about PRAVACHOL. It reduces the risk of a first heart attack and the need for surgery to clear blocked coronary arteries. PRAVACHOL has been prescribed by doctors for millions of men and women worldwide. It could help you live a longer, healthier life.

Ask your doctor if PRAVACHOL is right for you. Or call **1-800-PREVENT** for information on *first heart attack prevention* including a free brochure from the American Heart Association. It's all provided by Bristol-Myers Squibb.

PRAVACHOL®
pravastatin sodium 20 mg tablets

Proven to help prevent first heart attacks.

Visit our Web site at www.pravachol.com

PRAVACHOL should not be taken by women who are pregnant or nursing, people who are allergic to any of its ingredients or by anyone with liver disease. Your doctor may perform simple blood tests to check your liver function before and during treatment with PRAVACHOL. Muscle pain or weakness could be a sign of a rare but serious side effect and should be reported to your doctor right away. Be sure your doctor knows about other medications you may be taking in order to avoid any possible serious drug interactions. Please see important information on the next page.

PRAVACHOL®

Pravastatin Sodium Tablets

CONTRAINDICATIONS: Hypersensitivity to any component of this medication. Active liver disease or unexplained, persistent elevations in liver function tests (see **WARNINGS**). *Pregnancy and lactation.* Atherosclerosis is a chronic process and discontinuation of lipid-lowering drugs during pregnancy should have little impact on the outcome of long-term therapy of primary hypercholesterolemia. Cholesterol and other products of cholesterol biosynthesis are essential components for fetal development (including synthesis of steroids and cell membranes). Since HMG-CoA reductase inhibitors decrease cholesterol synthesis and possibly the synthesis of other biologically active substances derived from cholesterol, they may cause fetal harm when administered to pregnant women. Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. **Pravastatin should be administered to women of childbearing age only when such patients are highly unlikely to conceive and have been informed of the potential hazards.** *If the patient becomes pregnant while taking this* class of drug, therapy should be discontinued and the patient apprised of the potential hazard to the fetus.

WARNINGS: Liver Enzymes: HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. Increases of serum transaminase (ALT, AST) values to more than 3 times the upper limit of normal occurring on 2 or more (not necessarily sequential) occasions have been reported in 1.3% of patients treated with pravastatin in the US over an average period of 18 months. These abnormalities were not associated with cholestasis and did not appear to be related to treatment duration. In those patients in whom these abnormalities were believed to be related to pravastatin and who were discontinued from therapy, the transaminase levels usually fell slowly to pretreatment levels. These biochemical findings are usually asymptomatic although worldwide experience indicates that anorexia, weakness, and/or abdominal pain may also be present in rare patients. In the largest long-term placebo-controlled clinical trial with *pravastatin (Pravastatin Primary Prevention Study; See* **Clinical Pharmacology**), *the overall incidence of AST and/or ALT* elevations to greater than three times the upper limit of normal was 1.05% in the pravastatin group as compared to 0.75% in the placebo group. One (0.03%) pravastatin-treated patient and 2 (0.06%) placebo-treated patients were discontinued because of transaminase elevations. Of the patients with normal liver function at week 12, three of 2875 treated with pravastatin (0.10%) and one of the 2919 placebo patients (0.03%) had elevations of AST greater than three times the upper limit of normal on two consecutive measurements and/or discontinued due to elevations in transaminase levels during the 4.8 years (median treatment) of the study. **It is recommended that liver function tests be performed prior to and at 12 weeks following initiation of therapy or the elevation of dose.** Patients who develop increased transaminase levels or signs and symptoms of liver disease should be monitored with a second liver function evaluation to confirm the finding and be followed thereafter with frequent liver function tests until the abnormality(ies) return to normal. Should an increase in AST or ALT of three times the upper limit of normal or greater persist, withdrawal of pravastatin therapy is recommended. Active liver disease or unexplained transaminase elevations are contraindications to the use of pravastatin (see **CONTRAINDICATIONS**). Caution should be exercised when pravastatin is administered to patients with a history of liver disease or heavy alcohol ingestion (see **CLINICAL PHARMACOLOGY: Pharmacokinetics/Metabolism**). Such patients should be closely monitored, started at the lower end of the recommended dosing range, and titrated to the desired therapeutic effect. **Skeletal Muscle: Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with pravastatin and other drugs in this class.** Uncomplicated myalgia has also been reported in pravastatin-treated patients (see **ADVERSE REACTIONS**). Myopathy, defined as muscle aching or muscle weakness in conjunction with increases in creatine phosphokinase (CPK) values to greater than 10 times the upper normal limit, was rare ($< 0.1\%$) in pravastatin clinical trials. Myopathy should be considered in any patient with diffuse myalgias, muscle tenderness or weakness, and/or marked elevation of CPK. Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Pravastatin therapy should be discontinued if markedly elevated CPK levels occur or myopathy is diagnosed or suspected. Pravastatin therapy should also be temporarily withheld in any patient experiencing an acute or serious condition predisposing to the development of renal failure secondary to rhabdomyolysis, e.g., sepsis; hypotension; major surgery; trauma; severe metabolic, endocrine, or electrolyte disorders; or uncontrolled epilepsy.** The risk of myopathy during treatment with another HMG-CoA reductase inhibitor is increased with concurrent therapy with either erythromycin, cyclosporine, niacin, or fibrates. However, neither myopathy nor significant increases in CPK levels have been observed in three reports involving a total of 100 post-transplant patients (24 renal and 76 cardiac) treated for up to two years concurrently with pravastatin 10-40 mg and cyclosporine. Some of these patients also received other concomitant immunosuppressive therapies. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. Further, in clinical trials involving small numbers of *patients who were treated concurrently with pravastatin and niacin, there were no reports of myopathy. Also, myopathy was not* reported in a trial of combination pravastatin (40 mg/day) and gemfibrozil (1200 mg/day), although 4 of 75 patients on the combination showed marked CPK elevations versus one of 73 patients receiving placebo. There was a trend toward more frequent CPK elevations and patient withdrawals due to musculoskeletal symptoms in the group receiving combined treatment as compared with the groups receiving placebo, gemfibrozil, or pravastatin monotherapy (see **PRECAUTIONS: Drug Interactions**). **The use of fibrates alone may occasionally be associated with myopathy. The combined use of pravastatin and fibrates should be avoided unless the benefit of further alterations in lipid levels is likely to outweigh the increased risk of this drug combination.**

PRECAUTIONS: General: Pravastatin may elevate creatinine phosphokinase and transaminase levels (see **ADVERSE REACTIONS**). This should be considered in the differential diagnosis of chest pain in a patient on therapy with pravastatin. *Homozygous Familial Hypercholesterolemia. Pravastatin has not been evaluated in patients with rare homozygous familial* hypercholesterolemia. In this group of patients, it has been reported that HMG-CoA reductase inhibitors are less effective because the patients lack functional LDL receptors. *Renal Insufficiency.* A single 20 mg oral dose of pravastatin was administered to 24 patients with varying degrees of renal impairment (as determined by creatinine clearance). No effect was observed on the pharmacokinetics of pravastatin or its 3α-hydroxy isomeric metabolite (SQ 31,906). A small increase was seen in mean AUC values and half-life (t½) for the inactive enzymatic ring hydroxylation metabolite (SQ 31,945). Given this small sample size, the dosage administered, and the degree of individual variability, patients with renal impairment who are receiving pravastatin should be closely monitored. **Information for Patients:** Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Drug Interactions:** *Immunosuppressive Drugs, Gemfibrozil, Niacin (Nicotinic Acid), Erythromycin:* See **WARNINGS: Skeletal Muscle**. *Antipyrine:* Since concomitant administration of pravastatin had no effect on the clearance of antipyrine, interactions with other drugs metabolized via the same hepatic cytochrome isozymes are not expected. *Cholestyramine/Colestipol:* Concomitant administration resulted in an approximately 40 to 50% decrease in the mean AUC of pravastatin. However, when pravastatin was administered 1 hour before or 4 hours after cholestyramine or 1 hour before colestipol and a standard meal, there was no clinically significant decrease in bioavailability or therapeutic effect. (See **DOSAGE AND ADMINISTRATION: Concomitant Therapy**.) *Warfarin:* In a study involving 10 healthy male subjects given pravastatin and warfarin concomitantly for 6 days, bioavailability parameters at steady state for pravastatin (parent compound) were not altered. Pravastatin did not alter the plasma protein-binding of warfarin. Concomitant dosing did increase the AUC and Cmax of warfarin but did not produce any changes in its anticoagulant action (i.e., no increase was seen in mean prothrombin time after 6 days of concomitant therapy). However, bleeding and extreme prolongation of prothrombin time has been reported with another drug in this class. Patients receiving warfarin-type anticoagulants should have their prothrombin times closely monitored when pravastatin is initiated or the dosage of pravastatin is changed. *Cimetidine: The* $AUC_{0-12\,hr}$ *for pravastatin when given with cimetidine was not significantly different from the AUC* for pravastatin when given alone. A significant difference was observed between the AUC's for pravastatin when given with cimetidine compared to when administered with antacid. *Digoxin:* In a crossover trial involving 18 healthy male subjects given pravastatin and digoxin concurrently for 9 days, the bioavailability parameters of digoxin were not affected. The AUC of pravastatin tended to increase, but the overall bioavailability of pravastatin plus its metabolites SQ 31,906 and SQ 31,945 was not altered. *Cyclosporine:* Some investigators have measured cyclosporine levels in patients on pravastatin, and to date, these results indicate no clinically meaningful elevations in cyclosporine levels. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. *Gemfibrozil:* In a crossover study in 20 healthy male volunteers given concomitant single doses of pravastatin and gemfibrozil, there was a significant decrease in urinary excretion and protein binding of pravastatin. In addition, there was a significant increase in AUC, Cmax, and Tmax for the pravastatin *metabolite SQ 31,906. Combination therapy with pravastatin and gemfibrozil is generally not recommended. In interaction* studies with *aspirin, antacids* (1 hour prior to PRAVACHOL), *cimetidine, nicotinic acid,* or *probucol*, no statistically significant differences in bioavailability were seen when PRAVACHOL (pravastatin sodium) was administered. *Other Drugs:* During clinical trials, no noticeable drug interactions were reported when PRAVACHOL was added to: diuretics, antihypertensives, digitalis, ACE inhibitors, calcium channel blockers, beta-blockers, or nitroglycerin. **Endocrine Function:** HMG-CoA reductase inhibitors interfere with cholesterol synthesis and lower circulating cholesterol levels and, as such, might theoretically blunt adrenal or gonadal steroid hormone production. Results of clinical trials with pravastatin in males and post-menopausal females were inconsistent with regard to possible effects of the drug on basal steroid hormone levels. In a study of 21 males, the mean testosterone response to human chorionic gonadotropin was significantly reduced ($p < 0.004$) after 16 weeks of treatment with 40 mg of pravastatin. However, the percentage of patients showing a ≥ 50% rise in plasma testosterone after human chorionic gonadotropin stimulation did not change significantly after therapy in these patients. The effects of HMG-CoA reductase inhibitors on spermatogenesis and fertility have not been studied in adequate numbers of patients. The effects, if any, of pravastatin on the pituitary-gonadal axis in pre-menopausal females are unknown. Patients treated with pravastatin who display clinical evidence of endocrine dysfunction should be evaluated appropriately. Caution should also be exercised if an HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered to patients also receiving other drugs (e.g., ketoconazole, spironolactone, cimetidine) that may diminish the levels or activity of steroid hormones. **CNS Toxicity:** CNS vascular lesions, characterized by perivascular hemorrhage and edema and mononuclear cell infiltration of perivascular spaces, were seen in dogs treated with pravastatin at a dose of 25 mg/kg/day, a dose that produced a plasma drug level about 50 times higher than the mean drug level in humans taking 40 mg/day. Similar CNS vascular lesions have been observed with several other drugs in this class. A chemically similar drug in this class produced optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in clinically normal dogs in a dose-dependent fashion starting at 60 mg/kg/day, a dose that produced mean plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose (as measured by total enzyme inhibitory activity). This same drug also produced vestibulocochlear Wallerian-like degeneration and retinal ganglion cell chromatolysis in dogs treated for 14 weeks at 180 mg/kg/day, a dose which resulted in a mean plasma drug level similar to that seen with the 60 mg/kg/day dose. **Carcinogenesis, Mutagenesis, Impairment of Fertility:** In a 2-year study in rats fed pravastatin at doses of 10, 30, or 100 mg/kg body weight, there was an increased incidence of hepatocellular carcinomas in males at the highest dose ($p < 0.01$). Although rats were given up to 125 times the human dose (HD) on a mg/kg body weight basis, serum drug levels were only 6 to 10 times higher than those measured in humans given 40 mg pravastatin as measured by AUC. The oral administration of 10, 30, or 100 mg/kg (producing plasma drug levels approximately 0.5 to 5.0 times the human drug levels at 40 mg) of pravastatin to mice for 22 months resulted in a statistically significant increase in the incidence of malignant lymphomas in treated females when all treatment groups were pooled and compared to controls ($p < 0.05$). The incidence was not dose-related and male mice were not affected. A chemically similar drug in this class was administered to mice for 72 weeks at 25, 100, and 400 mg/kg body weight, which resulted in mean serum drug levels approximately 3, 15, and 33 times higher than the mean human serum drug concentration (as total inhibitory activity) after a 40 mg oral dose. Liver carcinomas were significantly increased in high-dose females and mid- and high-dose males, with a maximum incidence of 90 percent in males. The incidence of adenomas of the liver was significantly increased in mid- and high-dose females. Drug treatment also significantly increased the incidence of lung *adenomas in mid- and high-dose males and females. Adenomas of the eye Harderian gland (a gland of the eye of rodents) were* significantly higher in high-dose mice than in controls. No evidence of mutagenicity was observed *in vitro*, with or without rat-liver metabolic activation, in the following studies: microbial mutagen tests, using mutant strains of *Salmonella typhimurium* or *Escherichia coli*; a forward mutation assay in L5178Y TK +/- mouse lymphoma cells; a chromosomal aberration test in hamster cells; and a gene conversion assay using *Saccharomyces cerevisiae*. In addition, there was no evidence of mutagenicity in either a dominant lethal test in mice or a micronucleus test in mice. In a study in rats, with daily doses up to 500 mg/kg, pravastatin did not produce any adverse effects on fertility or general reproductive performance. However, in a study with another HMG-CoA reductase inhibitor, there was decreased fertility in male rats treated for 34 weeks at 25 mg/kg body weight, although this effect was not observed in a subsequent fertility study when this same dose was administered for 11 weeks (the entire cycle of spermatogenesis, including epididymal maturation). In rats treated with this same reductase inhibitor at 180 mg/kg/day, seminiferous tubule degeneration (necrosis and loss of spermatogenic epithelium) was observed. Although not seen with pravastatin, two similar drugs in this class caused drug-related testicular atrophy, decreased spermatogenesis, spermatocytic degeneration, and giant cell formation in dogs. The clinical significance of these findings is unclear. **Pregnancy: Pregnancy Category X.** See **CONTRAINDICATIONS**. Safety in pregnant women has not been established. Pravastatin was not teratogenic in rats at doses up to 1000 mg/kg daily or in rabbits at doses of up to 50 mg/kg daily. These doses resulted in 20x (rabbit) or 240x (rat) the human exposure based on surface area ($mg/meter^2$). However, in studies with another HMG-CoA reductase inhibitor, skeletal malformations were observed in rats and mice. There has been one report of severe congenital bony deformity, tracheo-esophageal fistula, and anal atresia (Vater association) in a baby born to a woman who took another HMG-CoA reductase inhibitor with dextroamphetamine sulfate during the first trimester of pregnancy. PRAVACHOL (pravastatin sodium) should be administered to women of child-bearing potential only when such patients are highly unlikely to conceive and have been informed of the potential hazards. If the woman becomes pregnant while taking PRAVACHOL (pravastatin *sodium), it should be discontinued and the patient advised again as to the potential hazards to the fetus.* ***Nursing Mothers:*** *A* small amount of pravastatin is excreted in human breast milk. Because of the potential for serious adverse reactions in nursing infants, women taking PRAVACHOL should not nurse (see **CONTRAINDICATIONS**). **Pediatric Use:** Safety and effectiveness in individuals less than 18 years old have not been established. Hence, treatment in patients less than 18 years old is not recommended at this time.

ADVERSE REACTIONS: Pravastatin is generally well tolerated; adverse reactions have usually been mild and transient. In 4-month long placebo-controlled trials, 1.7% of pravastatin-treated patients and 1.2% of placebo-treated patients were discontinued from treatment because of adverse experiences attributed to study drug therapy; this difference was not statistically significant. In long-term studies, the most common reasons for discontinuation were asymptomatic serum transaminase increases and mild, non-specific gastrointestinal complaints. During clinical trials the overall incidence of adverse *events in the elderly was not different from the incidence observed in younger patients.* ***Adverse Clinical Events:*** *All adverse* clinical events (regardless of attribution) reported in more than 2% of pravastatin-treated patients in the placebo-controlled trials are identified in the table below; also shown are the percentages of patients in whom these medical events were believed to be related or possibly related to the drug:

	All Events		Events Attributed to Study Drug	
Body System/Event	**Pravastatin (N = 900) %**	**Placebo (N = 411) %**	**Pravastatin (N = 900) %**	**Placebo (N = 411) %**
Cardiovascular				
Cardiac Chest Pain	4.0	3.4	0.1	0.0
Dermatologic Rash	4.0*	1.1	1.3	0.9
Gastrointestinal				
Nausea/Vomiting	7.3	7.1	2.9	3.4
Diarrhea	6.2	5.6	2.0	1.9
Abdominal Pain	5.4	6.9	2.0	3.9
Constipation	4.0	7.1	2.4	5.1
Flatulence	3.3	3.6	2.7	3.4
Heartburn	2.9	1.9	2.0	0.7
General				
Fatigue	3.8	3.4	1.9	1.0
Chest Pain	3.7	1.9	0.3	0.2
Influenza	2.4*	0.7	0.0	0.0
Musculoskeletal				
Localized Pain	10.0	9.0	1.4	1.5
Myalgia	2.7	1.0	0.6	0.0
Nervous System				
Headache	6.2	3.9	1.7*	0.2
Dizziness	3.3	3.2	1.0	0.5
Renal/Genitourinary				
Urinary Abnormality	2.4	2.9	0.7	1.2
Respiratory				
Common Cold	7.0	6.3	0.0	0.0
Rhinitis	4.0	4.1	0.1	0.0
Cough	2.6	1.7	0.1	0.0

*Statistically significantly different from placebo.

In the Pravastatin Primary Prevention Study (West of Scotland Coronary Prevention Study) (see **CLINICAL PHARMACOLOGY: Clinical Studies**) involving 6595 patients treated with PRAVACHOL (pravastatin sodium) ($N = 3302$) or placebo ($n = 3293$) the adverse event profile in the pravastatin group was comparable to that of the placebo group over the median 4.8 years of the study. The following effects have been reported with drugs in this class; not all the effects listed below have necessarily been associated with pravastatin therapy: *Skeletal:* myopathy, rhabdomyolysis, arthralgia. *Neurological:* dysfunction of certain cranial nerves (including alteration of taste, impairment of extra-ocular movement, facial paresis), tremor, vertigo, memory loss, paresthesia, peripheral neuropathy, peripheral nerve palsy, anxiety, insomnia, depression. *Hypersensitivity Reactions:* An apparent hypersensitivity syndrome has been reported rarely which has included one or more of the following features: anaphylaxis, angioedema, lupus erythematous-like syndrome, polymyalgia rheumatica, dermatomyositis, vasculitis, purpura, thrombocytopenia, leukopenia, hemolytic anemia, positive ANA, ESR increase, eosinophilia, arthritis, arthralgia, urticaria, asthenia, photosensitivity, fever, chills, flushing, malaise, dyspnea, toxic epidermal necrolysis, erythema multiforme, including Stevens-Johnson syndrome. *Gastrointestinal:* pancreatitis, hepatitis, including chronic active hepatitis, cholestatic jaundice, *fatty change in liver,* and, *rarely, cirrhosis, fulminant hepatic necrosis, and hepatoma; anorexia, vomiting. Skin: alopecia,* pruritus. A variety of skin changes (e.g., nodules, discoloration, dryness of skin/mucous membranes, changes to hair/nails) have been reported. *Reproductive:* gynecomastia, loss of libido, erectile dysfunction. *Eye:* progression of cataracts (lens opacities), ophthalmoplegia. *Laboratory Abnormalities*: elevated transaminases, alkaline phosphatase, and bilirubin; thyroid function abnormalities. **Laboratory Test Abnormalities:** Increases in serum transaminase (ALT, AST) values and CPK have been observed (see **WARNINGS**). Transient, asymptomatic eosinophilia has been reported. Eosinophil counts usually returned to normal despite continued therapy. Anemia, thrombocytopenia, and leukopenia have been reported with HMG-CoA reductase inhibitors. **Concomitant Therapy:** Pravastatin has been administered concurrently with cholestyramine, colestipol, nicotinic acid, probucol and gemfibrozil. Preliminary data suggest that the addition of either probucol or gemfibrozil to therapy with lovastatin or pravastatin is **not** associated with greater reduction in LDL-cholesterol than that achieved with lovastatin or pravastatin alone. No adverse reactions unique to the combination or in addition to those previously reported for each drug alone have been reported. Myopathy and rhabdomyolysis (with or without acute renal failure) have been reported when another HMG-CoA reductase inhibitor was used in combination with immunosuppressive drugs, gemfibrozil, erythromycin, or lipid-lowering doses of nicotinic acid. Concomitant therapy with HMG-CoA reductase inhibitors and these agents is generally not recommended. (See **WARNINGS: Skeletal Muscle** and **PRECAUTIONS: Drug Interactions**.)

OVERDOSAGE: To date, there are two reported cases of overdosage with pravastatin, both of which were asymptomatic and not associated with clinical laboratory abnormalities. If an overdose occurs, it should be treated symptomatically and supportive measures should be instituted as required.

CAUTION: Federal (USA) law prohibits dispensing without prescription.

Revised April 1997
D3-B001-4-97

Bristol-Myers Squibb Company
Princeton, NJ 08543

J4-538F

also made her a very quick study. "I made the best of what little time I had anywhere," she told *Good Housekeeping*. "I became the character who could fit in. I'd pick out a group I wanted to get in with, and I'd say 'Let's see how fast I can do it.' "

Learning from disappointing box-office grosses, perhaps, Demi's taken her dogma in a new direction, and with a vengeance. She so wanted to make *G.I. Jane* unabashedly pro-female that it was "written by a woman, for a woman, about a woman" (a quote from the production notes that sounds unfortunately like an old o.b. tampon commercial, "created by a woman gynecologist and Johnson & Johnson"). Actually, a male writer was called in to enhance the "action elements."

Still, the perfectly reasonable point of the movie seems to be what Shannon Faulkner, Lieutenant Kelly Flinn, and all the others in the news lately have sought to prove—that in the end, there isn't all that much gender difference. And that an integrated military is not the result of some zealous feminist conspiracy but of the desire of ordinary women who take their training and sense of duty seriously and want the same advancement opportunities offered to men, bathroom logistics notwithstanding.

It's a difficult, complicated issue, and this is a very big movie, with back plots, subplots, things blowing up, and even a few music-video moments thrown in. As a way of making you think about sending women into battle, the movie does succeed.

But as with every other Demi vehicle, the images you come away with are mostly about . . . Demi. Although there's one scene where she, in a T-shirt, appears to be Lieutenant Nipples O'Neil, her usual breast fetishism is not apparent. Instead, the point here is her manly strength—she does one-armed push-ups, lifts pontoons, grunts, and hikes. And that's just the gender-neutral stuff. At one point, when she returns home with that beat-up-worse-than-Holyfield face, there's actually a shot of her sitting on her porch, with her phallic shaved head, drinking Scotch and smoking a cigar.

The gender transformation is complete. Demi stops at *nothing*. While other women thoughtfully argue the case for an integrated military, Demi simply cuts to the chase: By the end of *G.I. Jane*, she's gone and grown a penis. Consider her show-me-the-money line in the film, which makes audiences roar: "Suck my dick!" ■

Rockport®

be comfortable. uncompromise.™
start with your feet.

They're not your basic outdoor cross-trainers. With steel shanks for Xtreme Condition support, protected upper seams for extra durability and sticky rubber lugs for an aggressive bite, the Rockport® XCS™ collection is built to go longer, farther, harder. Visit us to try on a pair, and be prepared to get comfortable. For more information call 1-800-ROCKPORT or visit www.rockport.com

Rockport, 160 Columbus Ave. between 67th & 68th Streets, N.Y.C. (212) 579-1301

NEWPORT KING OF PRUSSIA MALL BOSTON

© 1997 The Rockport Company, Inc. All Rights Reserved. ROCKPORT is a registered trademark and XCS (Xtreme Condition System) and UNCOMPROMISE are trademarks of The Rockport Company, Inc. **Style shown: XCS Sport**

Plane and Simple

Blow it up—that's the popular view of Kennedy airport. But the new Dutch managers are aping the NYPD, tending to the little things, and hoping for a miracle.

GOD—AT LEAST THE ONE WE'VE been worshiping in New York City lately—is very much in the details. Just ask Mayor Giuliani, whose approach to transforming New York from mean city to nice city (where even Garth Brooks fans feel snug and cozy) was profoundly influenced by a 1982 *Atlantic Monthly* article called "Broken Windows." The once-radical idea, now a cliché, is that if you tend to the small problems such as broken windows—not to mention graffiti, turnstile-jumping, and squeegee-related shakedowns—the big problems will take care of themselves.

Whether the administration's penchant for prosecuting "quality of life" offenses has anything to do with the steep decline in the city's crime rates will be debated forever. What's inarguable is that this philosophy has spread. Increasingly, the micro approach is being used to solve New York's macro problems.

Like John F. Kennedy International Airport. This gateway to the continent was, until very, very recently, the place where the everyday unpleasantries of New York City life—surly counter help, watery frozen yogurt, shady limo drivers—were combined with an overarching sense of infrastructural decay and ruin, as if to initiate new arrivals into the ways of the city.

Thirty years ago, JFK was the Grand Central of the jet age, not in style but in spirit. The wonder of air travel was expressed by sophisticated modern buildings like Eero Saarinen's 1962 TWA terminal and the International Arrivals Building itself, where friends and relatives used to be able to watch through a glass wall as passengers wended their way through customs. The wall has long since been made opaque, the wonder has been trampled underfoot, and JFK has become an overcrowded transfer station for human cargo, a less accessible, more unfriendly (if such a thing is possible) counterpart to Penn Station.

A decade ago, the Port Authority was on the brink of erecting a brand-new International Arrivals Building, one that was literally inspired by Grand Central. A 115-foot-high, domed, skylight-studded hall would have served as a hub for JFK 2000, distributing passengers to outlying gates via automated "people-movers." The idea, recalls architect Henry Cobb of Pei Cobb Freed & Partners, was to replace the 1957 terminal with a "celebratory space." It never happened, of course, because the economy soured, the key airlines went belly-up, the political will evaporated, a hundred reasons good and bad. The Port Authority officially pulled the plug in 1990. And in the intervening years, the airport, and the International Arrivals Building in particular, have become leading symbols of impossibly fucked-up New York, the capital of dysfunctionality.

In April of last year, George Marlin, then the executive director of the Port Authority, woke up to the Zen of "broken windows." "We want to give our customers a more pleasurable travel experience," he declared, and the authority's minions were dispatched immediately to paint murals "featuring patriotic and New York themes" in the International Arrivals Building's snaking, windowless corridors. Marlin also added a Burger King and a Starbucks to the building's miserable food court. (The sad truth is that, in this context, Burger King constituted a genuine improvement.)

In the spring of this year, the Port Authority demonstrated its new hospitality by offering free luggage carts to arriving international passengers, who previously had been sandbagged by machines that dispensed carts for $1.50 American.

Finally, in mid-May, the PA relinquished the entire International Arrivals Building to private management. Terminal 4—the building's spiffy new name—is now run and will be entirely rebuilt by a consortium that includes LCOR, the New York–based developer that claims credit for the scheme to move Penn Station into the General Post Office, and Schiphol USA, a subsidiary of the company that

DO NOT ENTER

If you can make it here: JFK's International Arrivals Building prepares you for the worst of New York.

Photograph by Sam Erickson.

owns and operates Amsterdam's exceptionally functional airport.

The terminal, in other words, has been turned over to the Dutch, who, even 300 years ago, while other Europeans were painting scenes of religious torment, were creating canvases showing maids working in the kitchen and housewives folding linen. It's not hard to imagine that the Dutch may have invented "broken windows."

Within weeks of taking over, the terminal's Dutch general manager, Jan Jansen, went to work as JFK's kinder, gentler version of Bill Bratton, hanging brand-new flags outside the ticket counters of the international carriers and planting fresh flowers everywhere. Soon, he'll break out the Band-Aids, sticking them at random points all over the terminal to measure the bacteria they pick up (and thereby assess the efficacy of the cleaning crew).

"I don't want any debris around," Jansen says, pointing at a piece of paper on the floor. "I can't stand that. That really hurts me."

He will also be importing another trick from Amsterdam: etching the image of a fly inside each of the terminal's urinals. It seems that when men have a target, they splash 80 percent less urine on the urinal and floor.

"That's what you do, a million small things," Jansen says.

The model here is Amsterdam's airport, revered less for its architectural distinction than for its hyperefficiency—at getting passengers on their way *and* at lightening their wallets. Unable to resist the temptations of the airport's consumer amenities—which include a full-on mall with designer boutiques and even a casino—travelers drop an average of $35 per trip in the airport itself, compared with $17.50 a head in JFK (on what, God only knows). The Amsterdam airport is painless and profitable, a combination for which the Port Authority and the new proprietors of Terminal 4 hunger.

By 2001, a new, $1.2 billion terminal designed by Skidmore, Owings & Merrill, the architecture firm that designed the original building back in the fifties, should be open for business. Plans suggest that the dream of a bold, awe-inspiring civic monument has been scrapped in favor of a pragmatic vision, a kaleidoscopic commercial hub that comforts travelers by immersing them in a familiar environment, a shopping mall, a universe of small things.

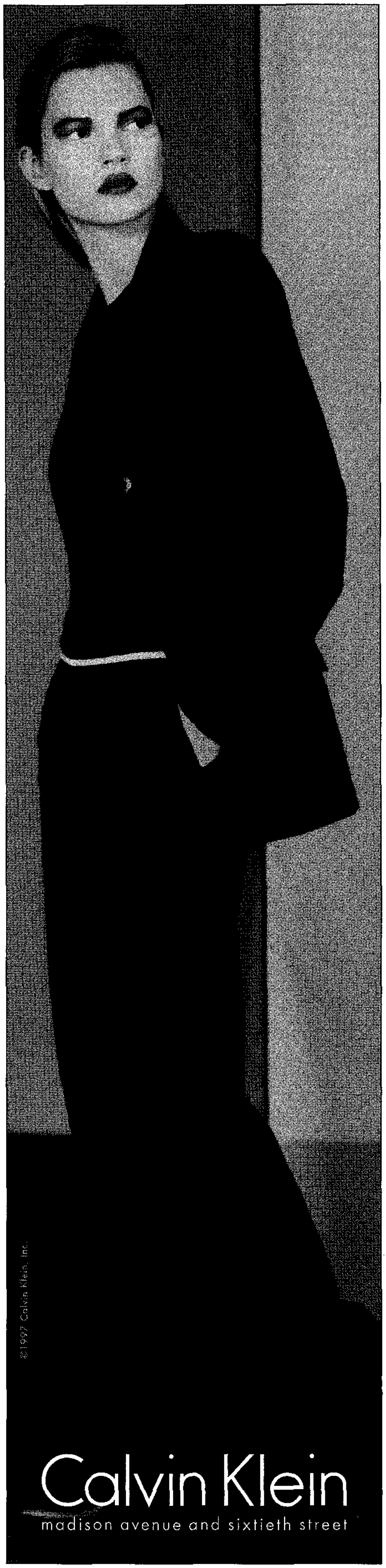
SOM's preliminary designs for Terminal 4 show a building in the spirit of Schiphol, clean and functional to the point of being generic. It's a glass shed with a skyward tilt to the roof line. As in many old European train stations and most new airports, the trusses and struts that support the roof double as décor.

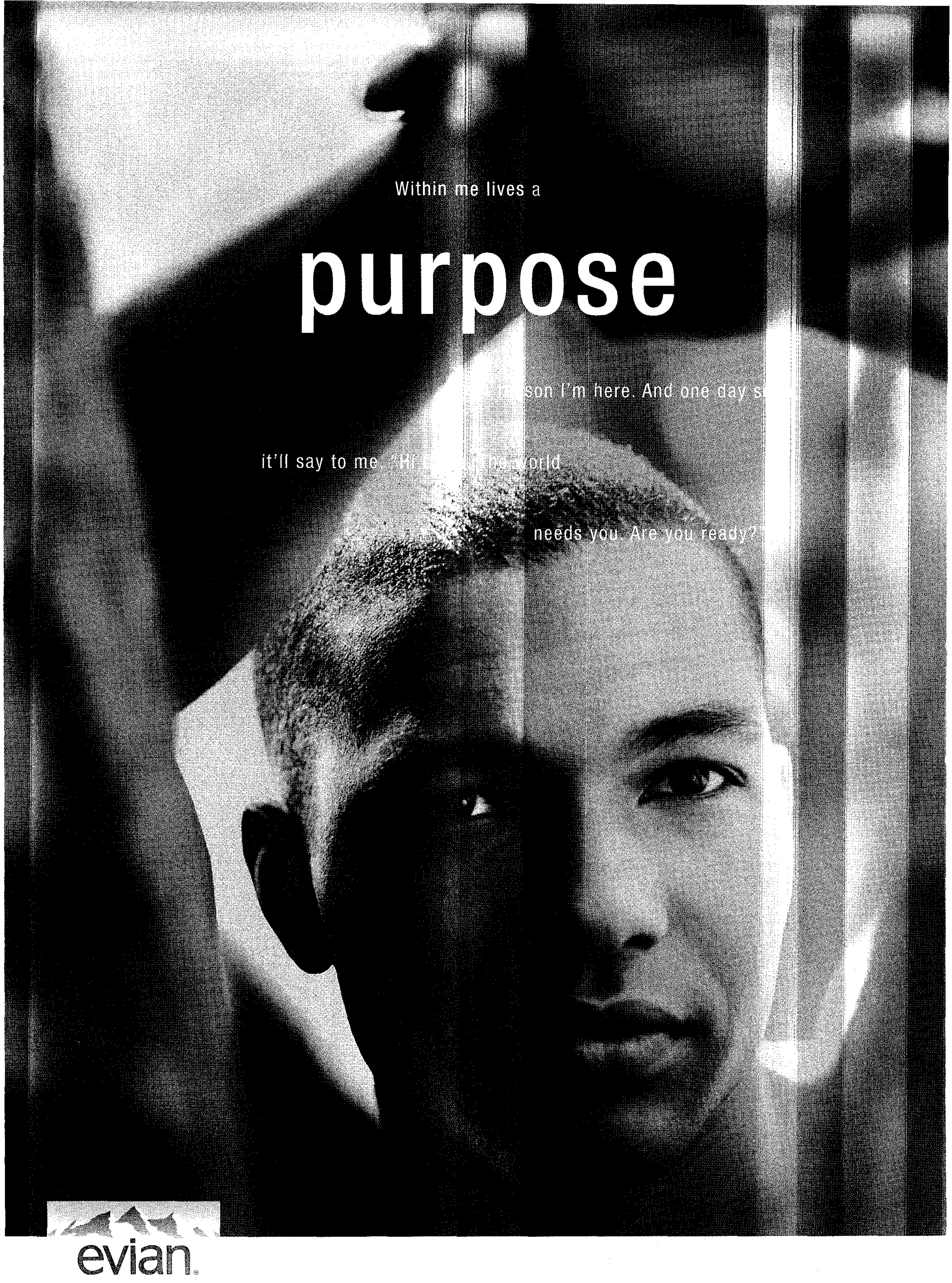
The genius of the plan is not architectural but commercial. "All design elements and features are organized specifically to reduce traveler anxiety," states a brief issued by CommArts, a Boulder, Colorado, firm responsible for the design of the terminal's retail areas, "so that passengers, well-wishers, meeters and greeters are liberated to spend more time in the Center Retail Court." This mall, which, naturally, has a New York City theme, is filled with wacky, free-form fixtures (some of which double as heating and air-conditioning ducts). Among them is the Calder mobile, which used to be the most powerful visual statement in the existing terminal. Currently in storage, it will have a home in the new terminal above the shopping atrium's staircase, where it will be just another colorful asymmetrical doodad in an environment saturated with colorful asymmetrical doodads.

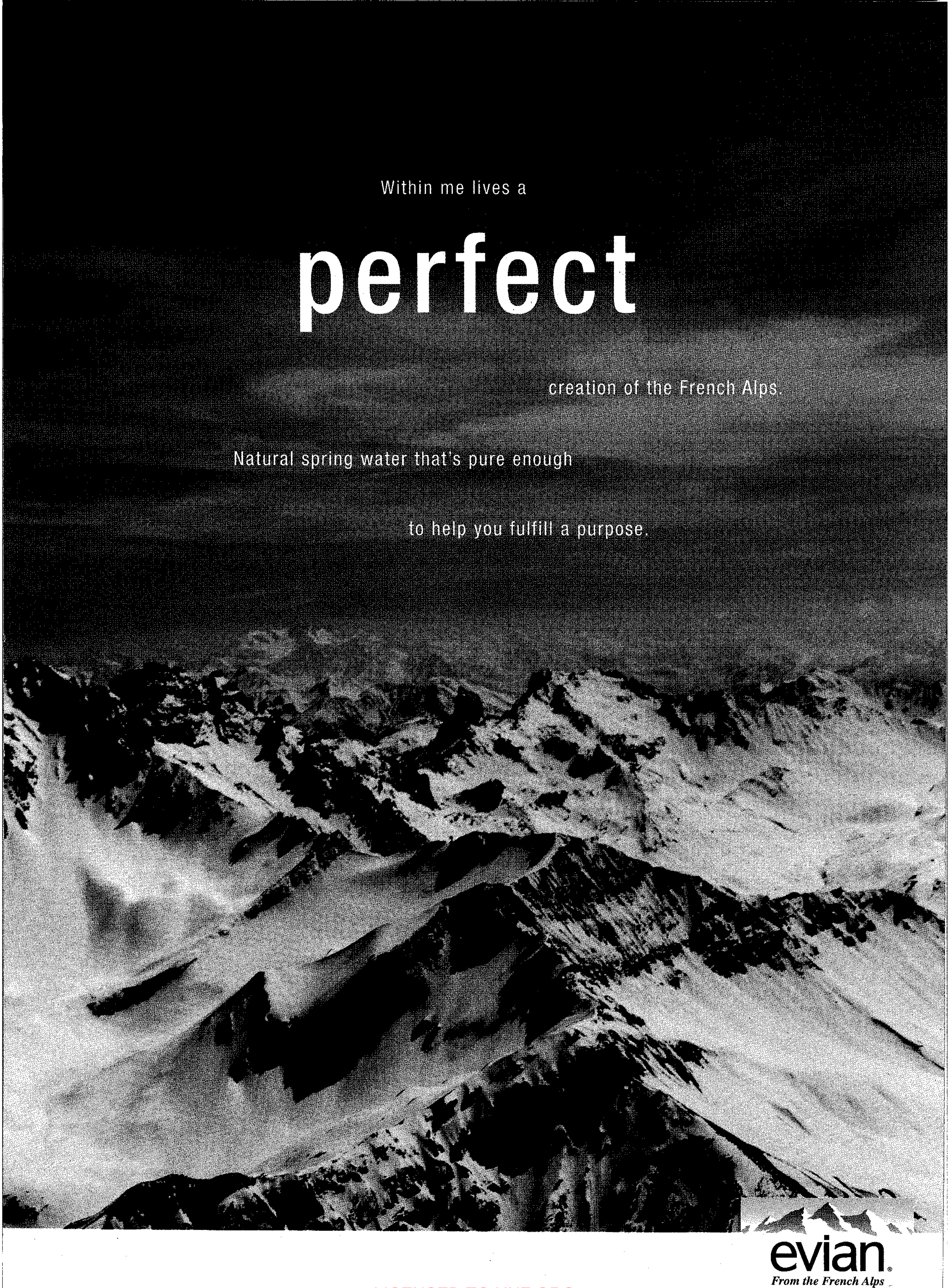
JFK's future as a shopping mall is further evidence that the revival New York City is experiencing today is based less on grand gestures than on tchotchkes. The corollary to the broken-windows philosophy of halting decay appears to be the "shopping bag" theory of urban renewal. Revitalized Times Square is now the model for developers looking to transplant its buzz to locations as disparate as JFK, the greater Madison Square Garden area, and Coney Island. In a city of theme malls, architecture becomes largely a device to keep the merchandise dry. After all, you hardly need to erect the Eighth Wonder of the World when all it takes to send the tourists home happy is a new T-shirt and a swing through Madame Tussaud's (coming soon to 42nd Street, in case you haven't heard).

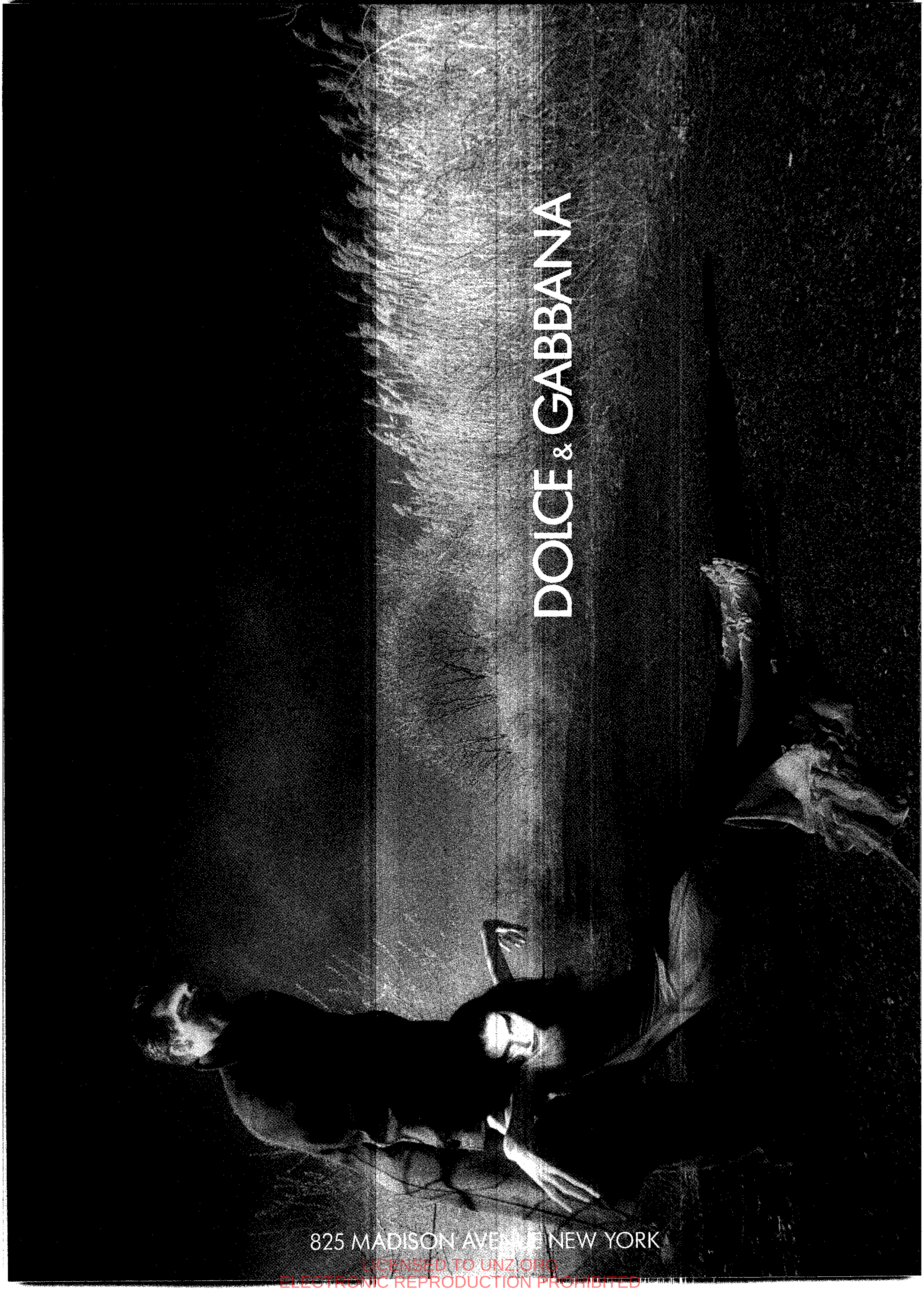
Speaking as critic, I empathize with Cobb when he laments that "the experience of shopping has taken the place of memorable experiences of arrival and departure."

Speaking as traveler, however, I have different standards. I am expedience personified. I want them to rip down the old terminal and build the new one. Now. And if the new JFK International Air Terminal becomes a gauntlet of Warner Bros. and Disney stores, New York–style–pastrami outlets, and multiculti wrap-and-smoothie bars, so be it. After all, what could be a truer gateway to the United States of America than a shopping mall? ■


©1997 Calvin Klein, Inc.
Calvin Klein
madison avenue and sixtieth street


Within me lives a
purpose
[illegible] son I'm here. And one day s[illegible]
it'll say to me, "Hi [illegible] he world
needs you. Are you ready?"
evian®


Within me lives a
perfect
creation of the French Alps.
Natural spring water that's pure enough
to help you fulfill a purpose.
evian®
From the French Alps



DOLCE & GABBANA
825 MADISON AVENUE NEW YORK

NEW YORK

Fall Fashion

Summer's winding to a close, but before you start buttoning down, take note: Fashion's dictates are more relaxed this autumn than they've been in a long time. Last year's body-conscious silhouettes are loosening up to accommodate a more attainable physical form. And the designers have loosened up, too. ■ Minimalism is in retreat; designers who would once have shuddered at the slightest flourish are playing with beads and fur and color. Styles have proliferated, too; no skirt length or pant width rules the day (though black leather, spike heels, and ornamentation stand out as broad trends). Even suits, long a somber staple, are now a many-splendored thing: short skirts or extra-wide pants paired with mannish jackets or skimpy tops. ■ Follow the lead of the New Yorkers who shared their fashion experiments with us, or conduct one of your own. But in any case, have some fun. Next thing you know, it'll be summer again, and then it's back to T-shirts.

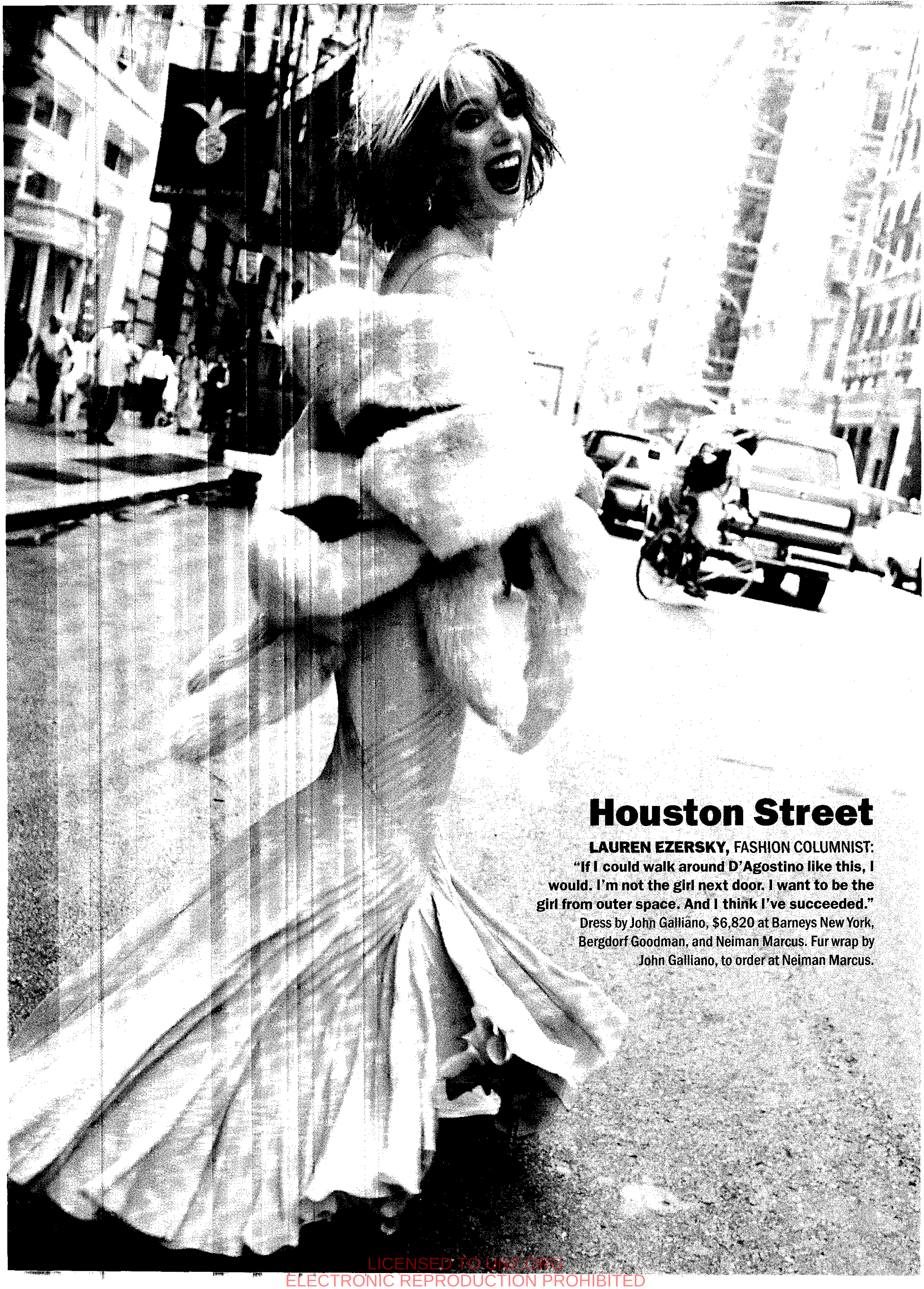
By **Jade Hobson Charnin** Produced by **Jordan Schaps**

Fashion Editor: **Elizabeth Shepherd** Associate Producer: **Michael Green** Fashion Coordinator: **Janice Laneve**

now playing on broadway

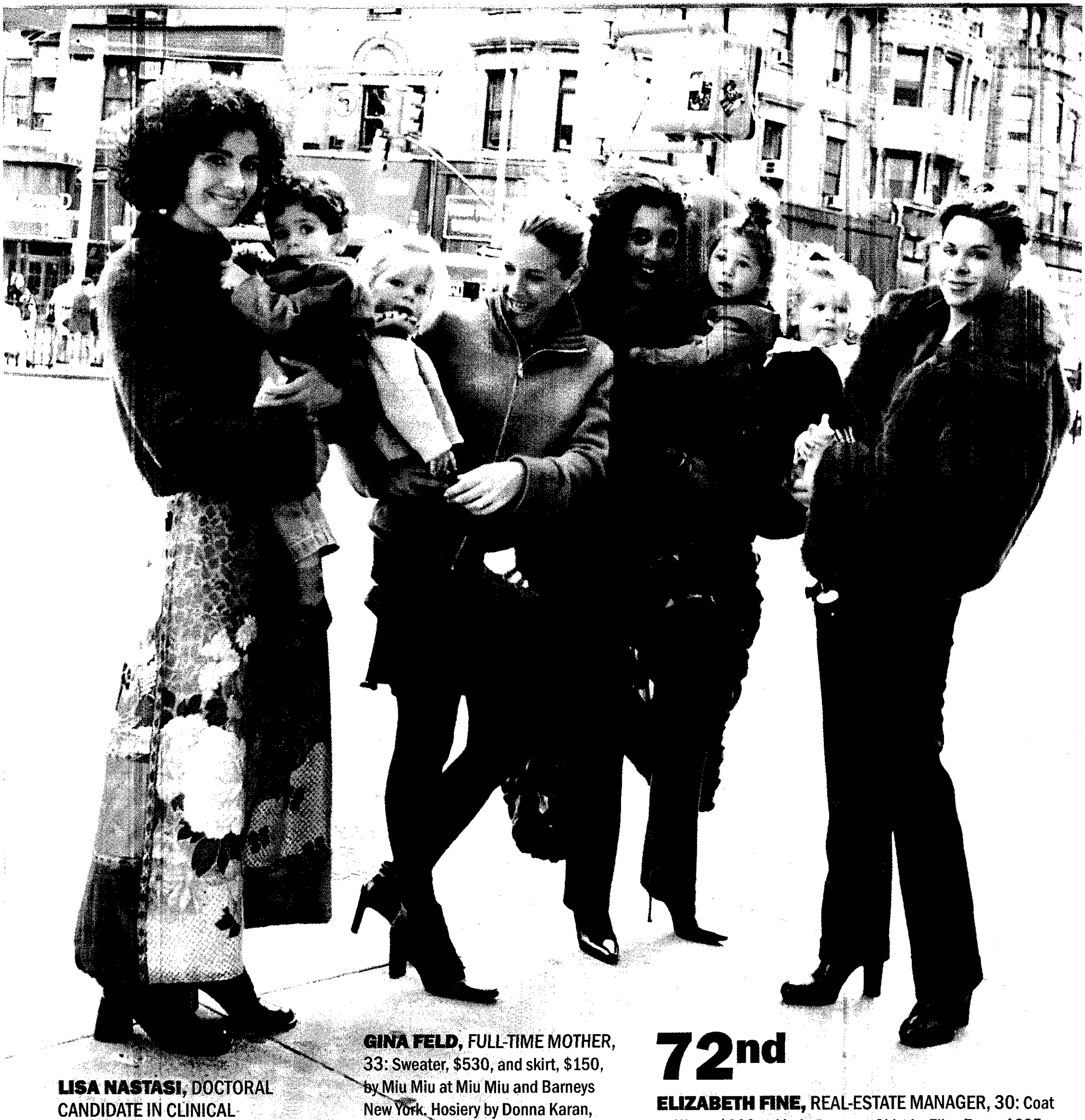
Some of the Great White Way's most stylish denizens, uptown and down, try out the new fall fashions—all designing looks that suit their very personal tastes.

Photographed by **Ben Watts**



Houston Street

LAUREN EZERSKY, FASHION COLUMNIST: **"If I could walk around D'Agostino like this, I would. I'm not the girl next door. I want to be the girl from outer space. And I think I've succeeded."** Dress by John Galliano, $6,820 at Barneys New York, Bergdorf Goodman, and Neiman Marcus. Fur wrap by John Galliano, to order at Neiman Marcus.



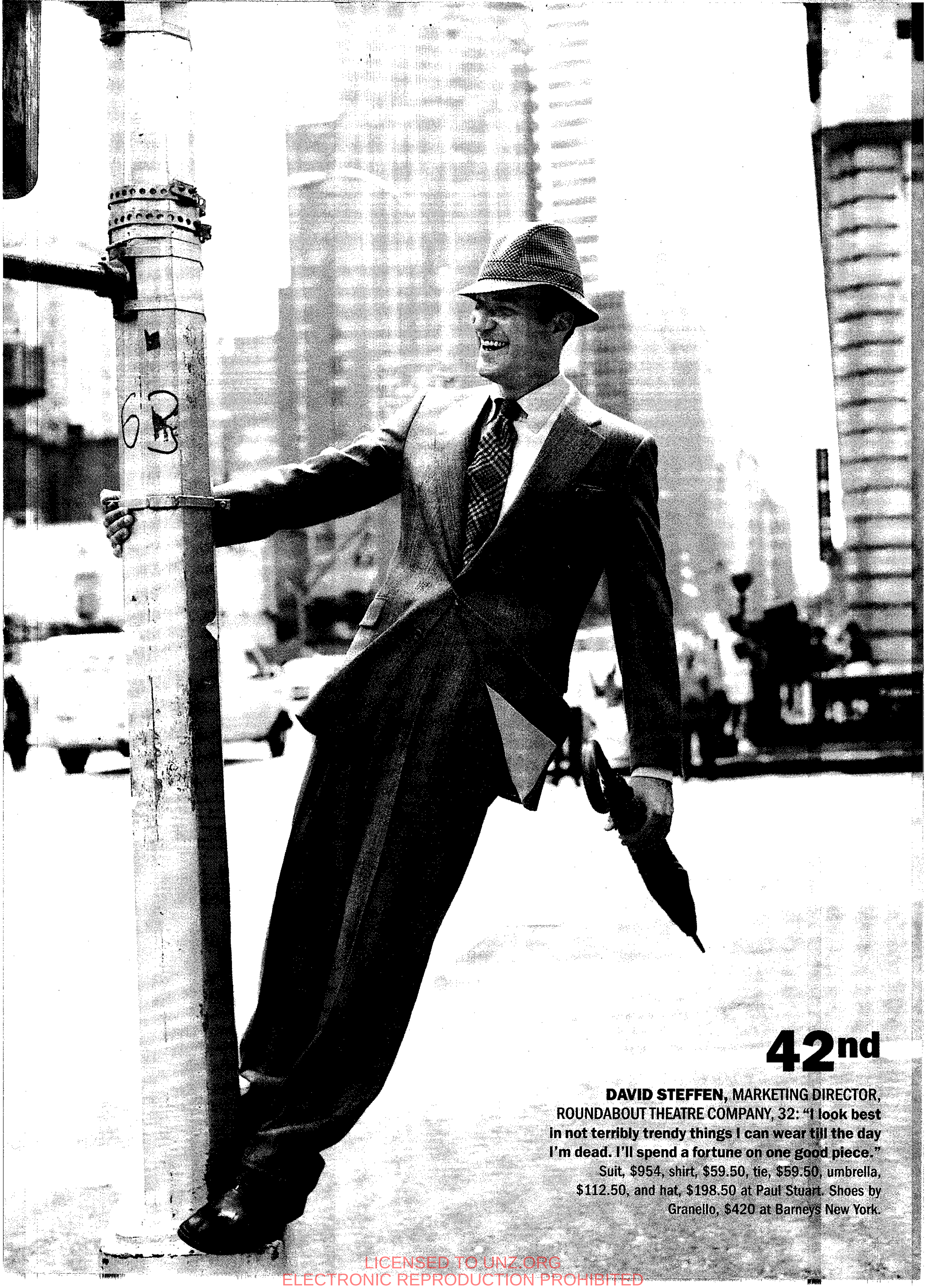
LISA NASTASI, DOCTORAL CANDIDATE IN CLINICAL PSYCHOLOGY, 32: **"I like the sensualness and tactileness and richness of fall fashion this year. I'm *not* a conservative dresser. If I have to wear a suit for an interview or something, I will, but it's not where my heart is."** Cardigan by Blumarine, $1,280 at Fashion Exclusives and French Corner. Skirt, $1,335 at Kenzo. Boots, $325 at Joan & David and Bloomingdale's. On son, SAM FEINBURG, 22 months: Jeans, $16.50 at BabyGap. Jacket by Dries Van Noten Kids, $140 at Barneys New York.

GINA FELD, FULL-TIME MOTHER, 33: Sweater, $530, and skirt, $150, by Miu Miu at Miu Miu and Barneys New York. Hosiery by Donna Karan, $13.50 at Lord & Taylor and Macy's. Boots by Richard Tyler, $415 at Bergdorf Goodman. Daughter, MARISA FELD, 2, *wears her own clothes.*

72nd

ELIZABETH FINE, REAL-ESTATE MANAGER, 30: Coat by Wynn, $990 at Linda Dresner. Shirt by Ellen Tracy, $225 at Bloomingdale's, Lord & Taylor, and Macy's. Pants by Guess, $68 at Bloomingdale's and Macy's. Boot by CK Calvin Klein, $195 at Saks Fifth Avenue. On daughter, SARAH JAYNE FINE, 21 months: Cardigan by SimpleKids, $148 at Barneys New York. Kilt, $195 to order at Burberry's.

JODI TZEROYA, REAL-ESTATE AGENT, 38: **"This is not the fifties and sixties, where your mother was in her twenties but she looked 40. You have to be a mom, but you're still a person."** Chinchilla shawl, $25,000 at Fendi. Shirt, $220 at Max Mara. Leather jeans, $175 at Gap. Shoe-boot, $585 at Manolo Blahnik. Bracelets by Cara Croninger, $75 at Fragments. On daughter, ALEXANDRA ARLINE TZEROYA, 2: Vest, $140, T-shirt, $84, and pants, $119, by Dries Van Noten Kids at Barneys New York.



42nd

DAVID STEFFEN, MARKETING DIRECTOR, ROUNDABOUT THEATRE COMPANY, 32: **"I look best in not terribly trendy things I can wear till the day I'm dead. I'll spend a fortune on one good piece."** Suit, $954, shirt, $59.50, tie, $59.50, umbrella, $112.50, and hat, $198.50 at Paul Stuart. Shoes by Granello, $420 at Barneys New York.

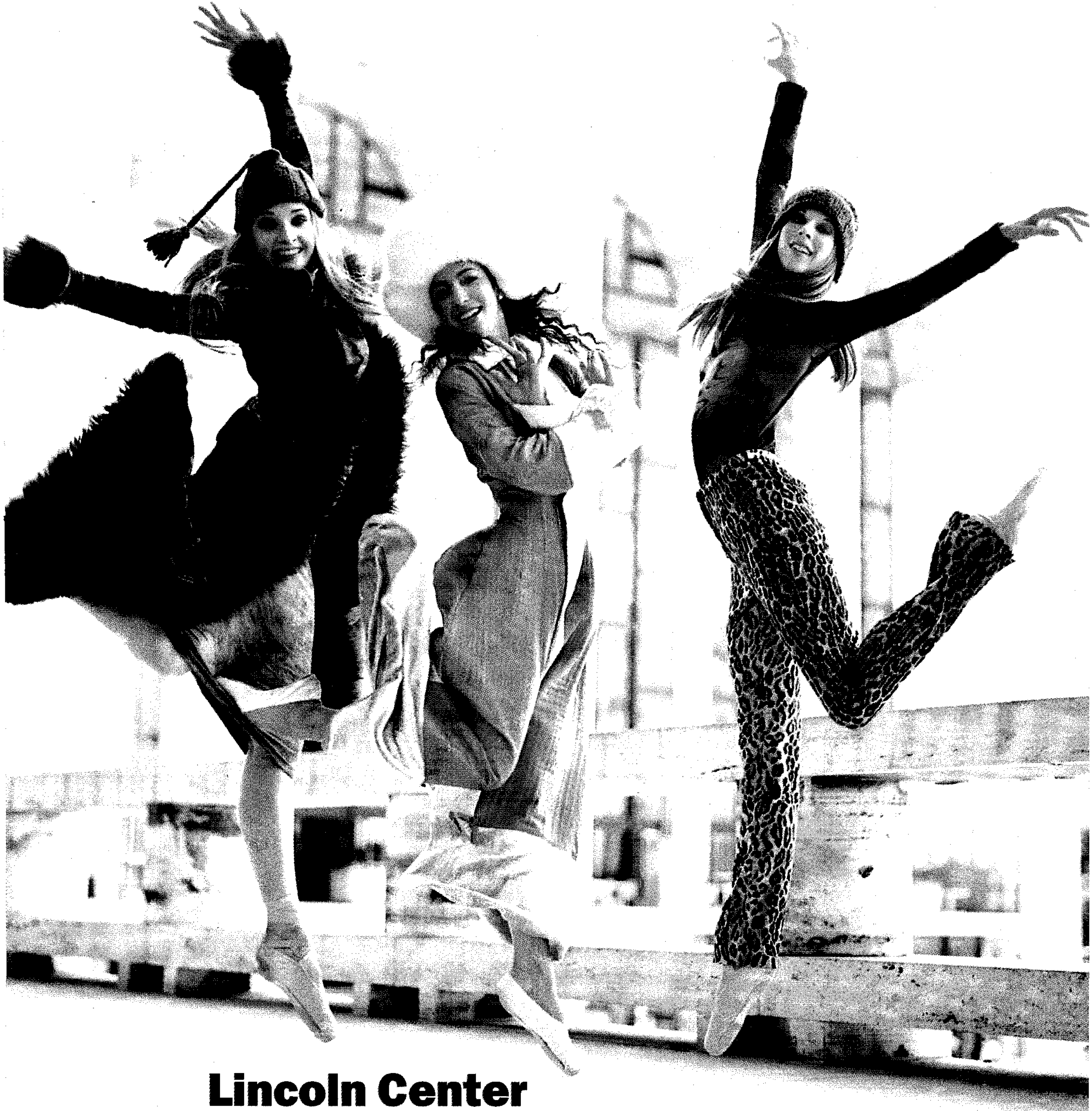
64th

KEITH LOCKHART, CONDUCTOR, BOSTON POPS, 38: **"If there's anybody that's the opposite of trendy, it's me. I usually dress in one of two ways—jeans and a T-shirt, or a tux. It's futile to follow the crowd around every step of the way. People think they're being cutting-edge, but they're just being derivative."**

Shirt, $250, pants, $245, and coat, $780, by Costume National Homme at Costume National and Barneys New York. Sneakers by Kenneth Cole, $69 at Kenneth Cole, Lord & Taylor, and Macy's.

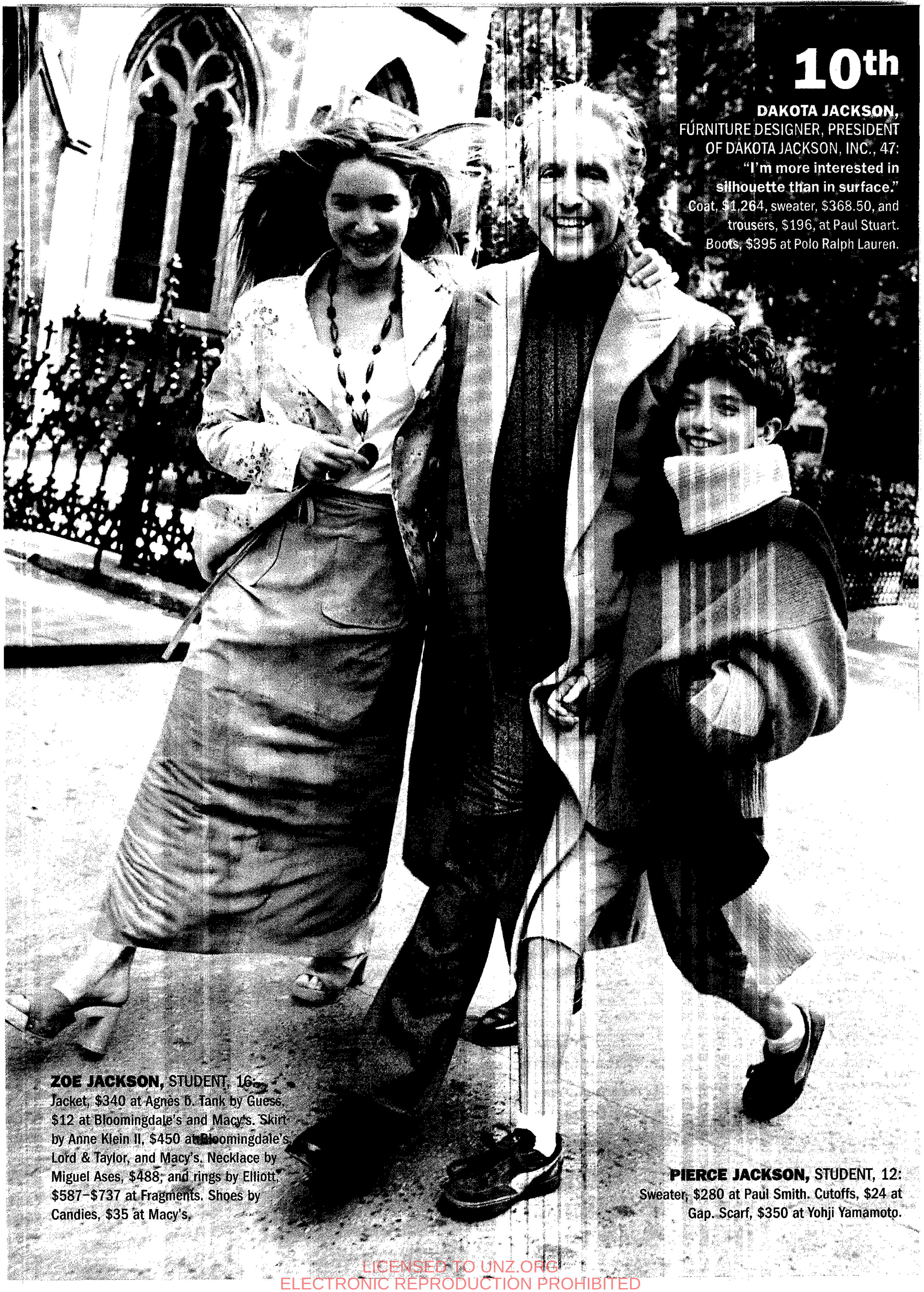
AURA DIXON, CORPS MEMBER, THE NEW YORK CITY BALLET, 23: Coat, $1,100, and skirt, $185, at Betsey Johnson. Top by Jean Paul Gaultier, $265 at Maxfield (Los Angeles), Tootsies (Houston), and Ultimo (Chicago). Hat by Joan Vass, to order at Henri Bendel.

DANA HANSON, CORPS MEMBER, THE NEW YORK CITY BALLET, 25: Top by Jean Paul Gaultier, $265 at Georgina (Hewlett), Mitchell's of Westport, and Saks Fifth Avenue. Pants, $220 at D&G. Hat by Joan Vass to order at Henri Bendel.



Lincoln Center

PAULINE GOLBIN, CORPS MEMBER, THE NEW YORK CITY BALLET, 23: **"Clothes are a way to express who you want to be that day. I shop for quality things that will endure, very classic pieces that you can add a touch of humor to."** Dress, $3,005 at Issey Miyake. Fur hat by Marni at Barneys New York and Saks Fifth Avenue.

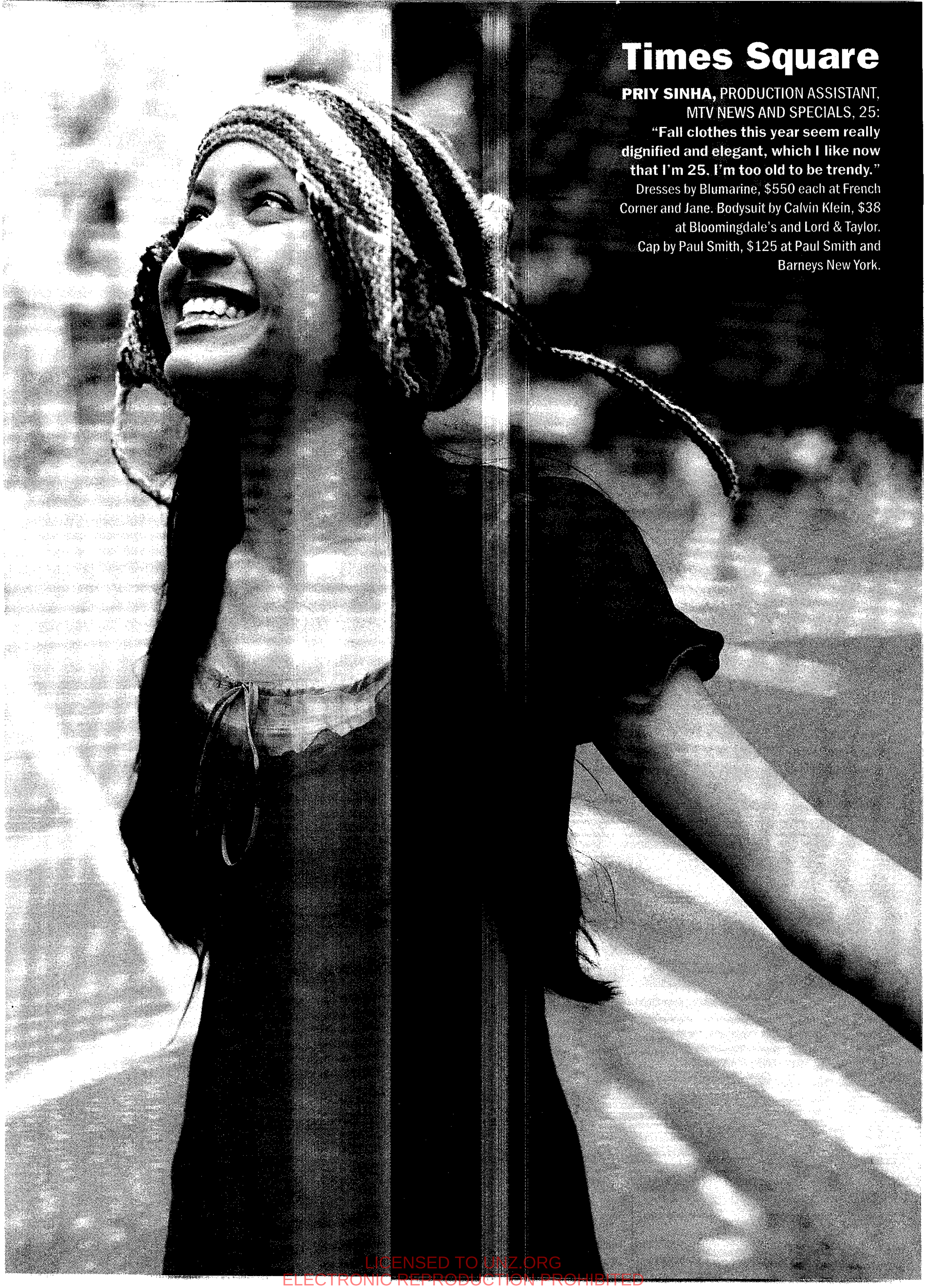


10th

DAKOTA JACKSON,
FURNITURE DESIGNER, PRESIDENT
OF DAKOTA JACKSON, INC., 47:
"I'm more interested in silhouette than in surface."
Coat, $1,264, sweater, $368.50, and trousers, $196, at Paul Stuart. Boots, $395 at Polo Ralph Lauren.

ZOE JACKSON, STUDENT, 16:
Jacket, $340 at Agnès b. Tank by Guess, $12 at Bloomingdale's and Macy's. Skirt by Anne Klein II, $450 at Bloomingdale's, Lord & Taylor, and Macy's. Necklace by Miguel Ases, $488, and rings by Elliott, $587–$737 at Fragments. Shoes by Candies, $35 at Macy's.

PIERCE JACKSON, STUDENT, 12:
Sweater, $280 at Paul Smith. Cutoffs, $24 at Gap. Scarf, $350 at Yohji Yamamoto.



Times Square

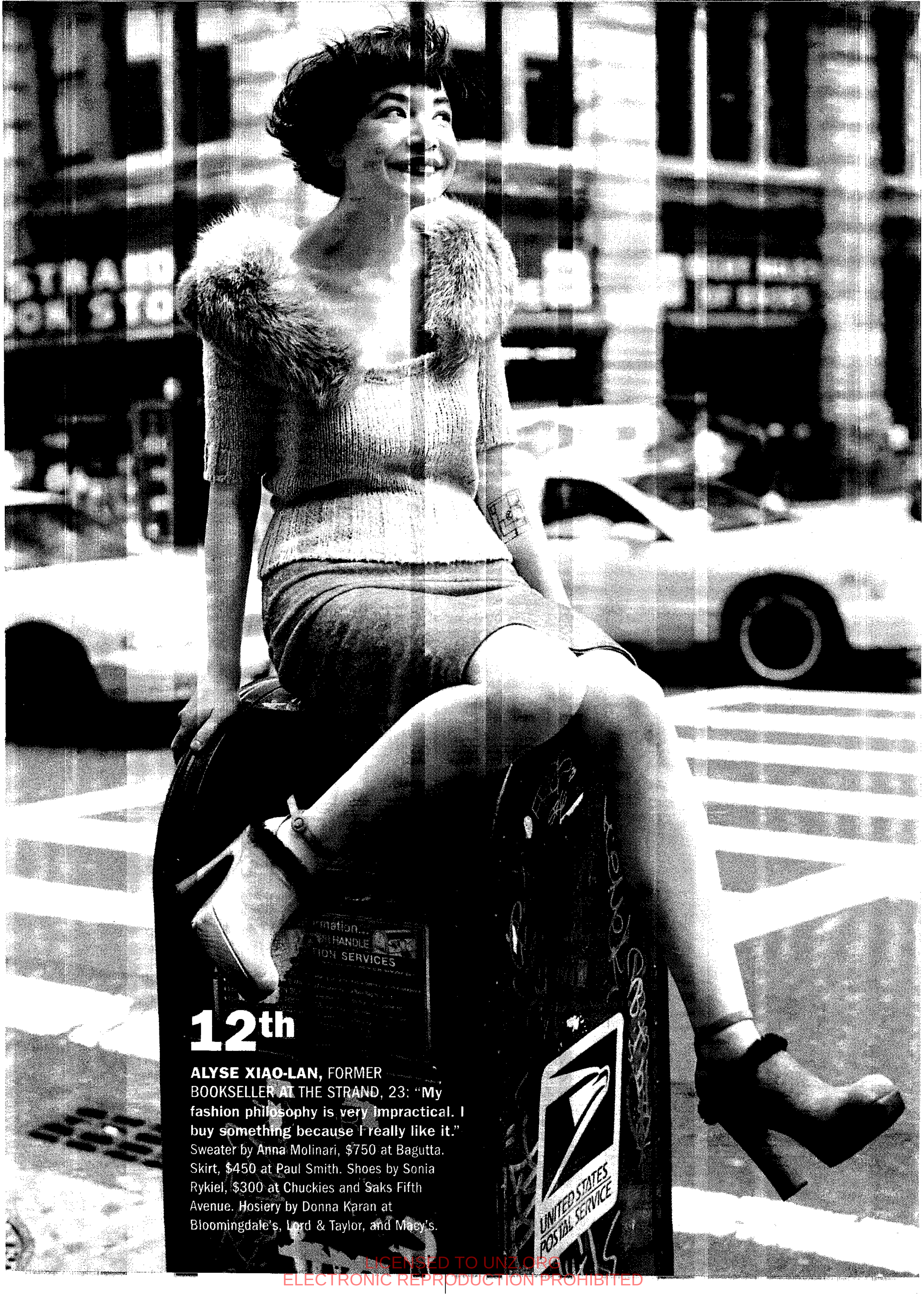
PRIY SINHA, PRODUCTION ASSISTANT, MTV NEWS AND SPECIALS, 25: **"Fall clothes this year seem really dignified and elegant, which I like now that I'm 25. I'm too old to be trendy."** Dresses by Blumarine, $550 each at French Corner and Jane. Bodysuit by Calvin Klein, $38 at Bloomingdale's and Lord & Taylor. Cap by Paul Smith, $125 at Paul Smith and Barneys New York.

STUART [illegible] **TOR, EXIT ART/THE FIRST WORLD** [illegible] Prada, Barneys New York and Bergdorf [illegible] 95 at Atrium, Macy's West and [illegible] obs. Boots by Prada, $5 [illegible] k.

TAKI WISE, CO-OWNER, STALEY-WISE GALLERY: Jacket by Jean Paul Gaultier, $1,170 at Maxfield (Los Angeles). Shirt by Escada Elements, $600 at Escada and Saks Fifth Avenue. Pants by Griffith & Gray, $210 at St. John. Boa, $835 at Sonia Rykiel. Boots by Richard Tyler, $415 at Bergdorf Goodman. Rings by Elliott, $587–$737 at Fragments.

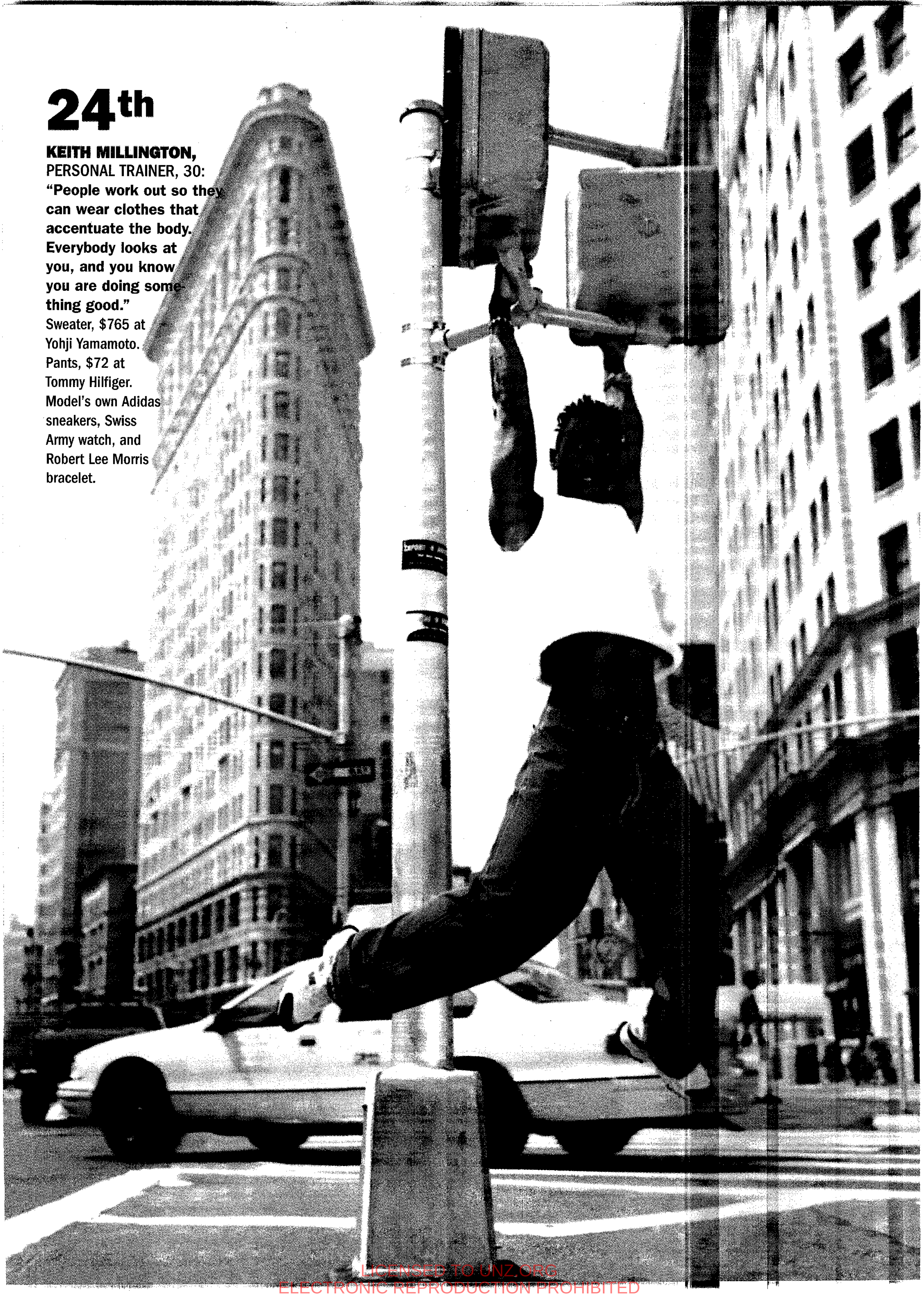
Prince Street

ETHELENE STALEY, CO-OWNER, STALEY-WISE GALLERY: **"SoHo's pretty wild. You can't believe what you see walking down the street. It's all of a piece: how you look, what you wear, what you eat, how your apartment looks."** Jacket, $2,300 at Celine. Cardigan by Prada, $680 at Prada and Barneys New York. Skirt, $170 at D&G. Boots by Stuart Weitzman, $235 at Stuart Weitzman and Bloomingdale's.


UNITED STATES POSTAL SERVICE
HANDLE
TION SERVICES

12th

ALYSE XIAO-LAN, FORMER BOOKSELLER AT THE STRAND, 23: **"My fashion philosophy is very impractical. I buy something because I really like it."** Sweater by Anna Molinari, $750 at Bagutta. Skirt, $450 at Paul Smith. Shoes by Sonia Rykiel, $300 at Chuckies and Saks Fifth Avenue. Hosiery by Donna Karan at Bloomingdale's, Lord & Taylor, and Macy's.



24th

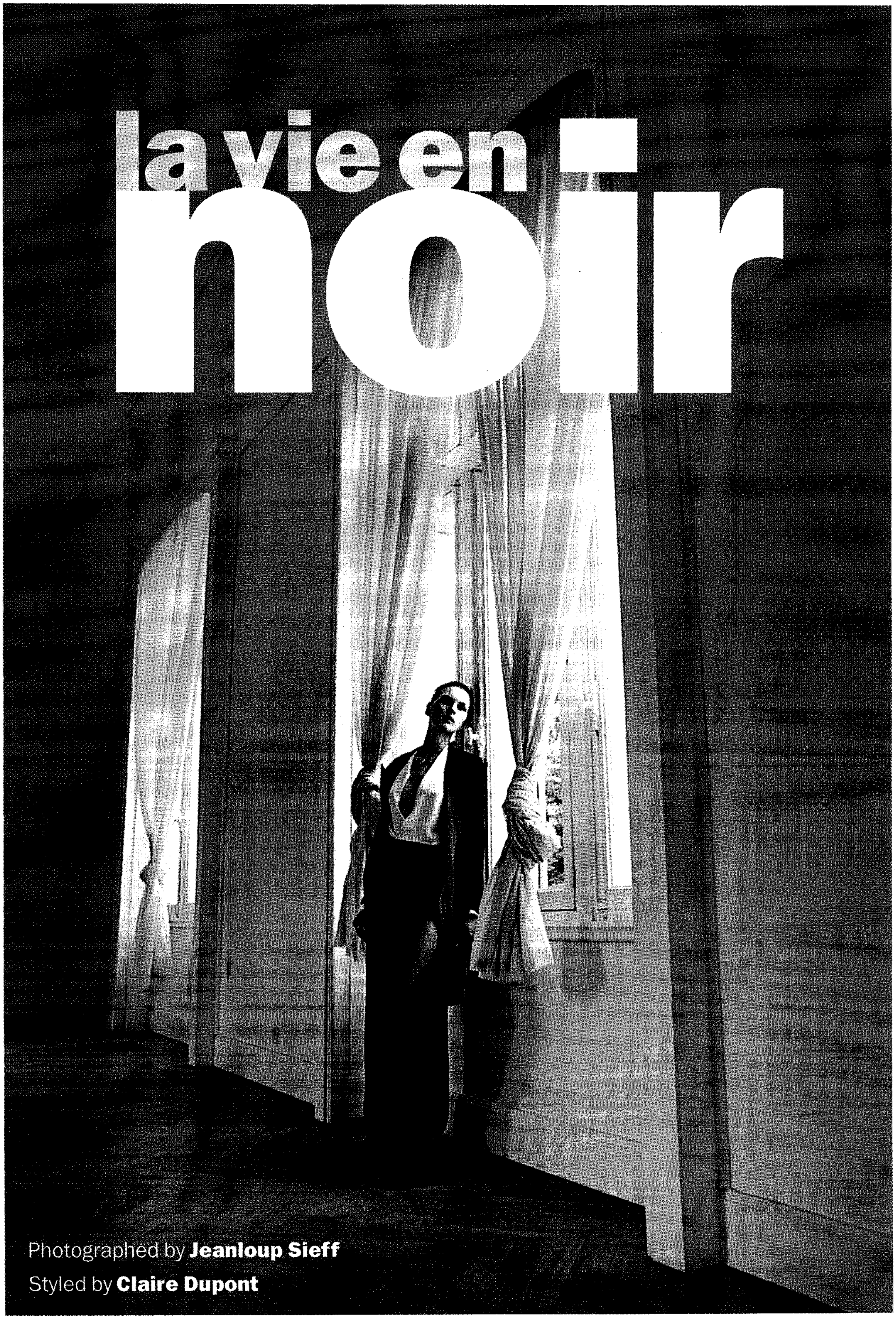
KEITH MILLINGTON,
PERSONAL TRAINER, 30:
"People work out so they can wear clothes that accentuate the body. Everybody looks at you, and you know you are doing something good."
Sweater, $765 at Yohji Yamamoto. Pants, $72 at Tommy Hilfiger. Model's own Adidas sneakers, Swiss Army watch, and Robert Lee Morris bracelet.

59th

LIANE PLANE, DANCER AND MEMBER OF THE ORIGINAL *WEST SIDE STORY* CAST, 63: **"At my stage of the game, it's not about keeping up with the craziness of fashion. It's about reinventing the look to my possibilities."** Dress by Issey Miyake, $2,995 to order at Issey Miyake and Saks Fifth Avenue. Shoes, $300 at Anna Sui.

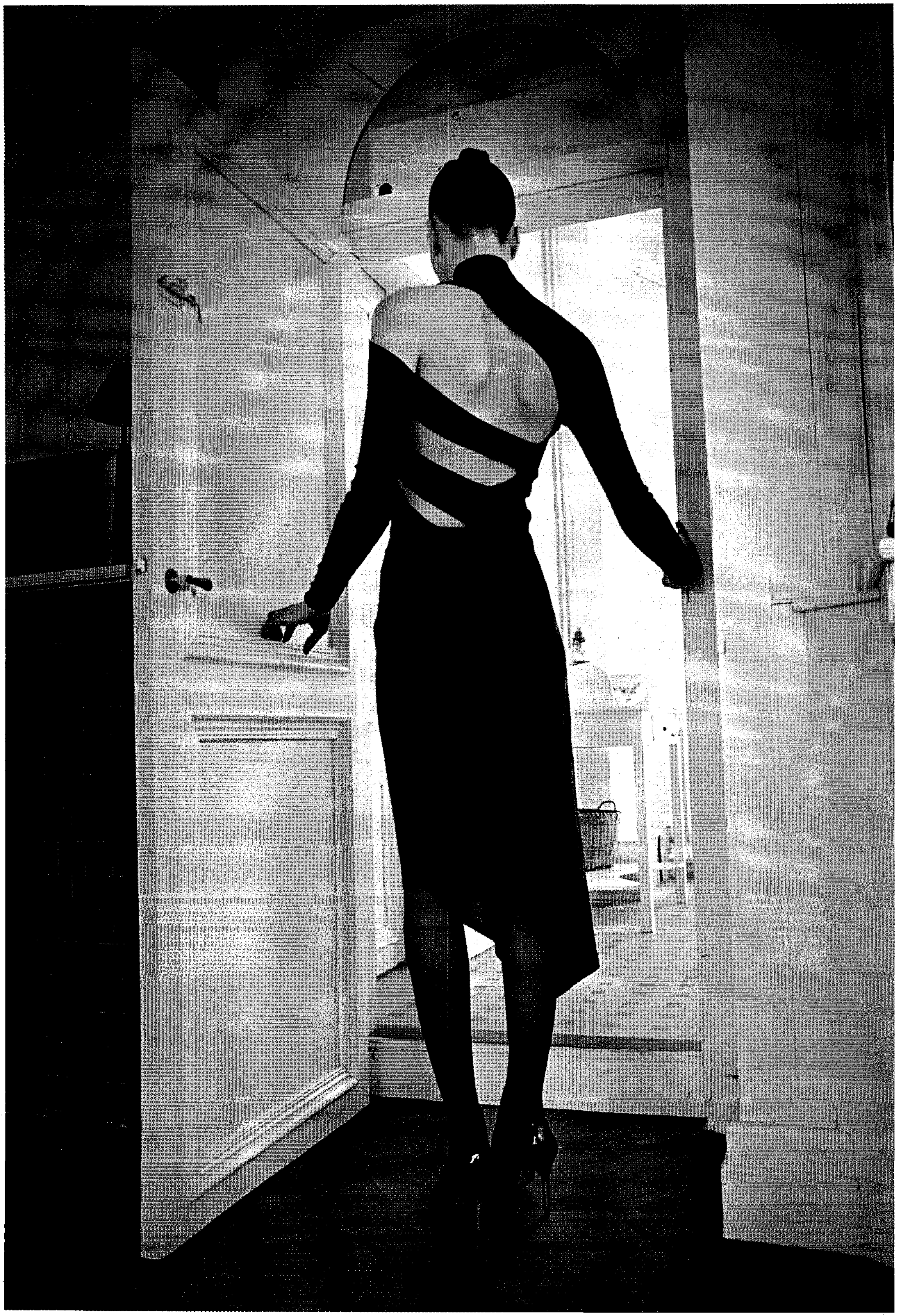
Men's stylist: Don Sumada.
Hair cut and styled by Eddie Teboul at Jed Root, Inc. for Bumble+Bumble, NYC.
Makeup: Helene Macaulay for Make Up Forever at Nordstrom.
Special thanks to the Realex Capital Corporation.

la vie en noir

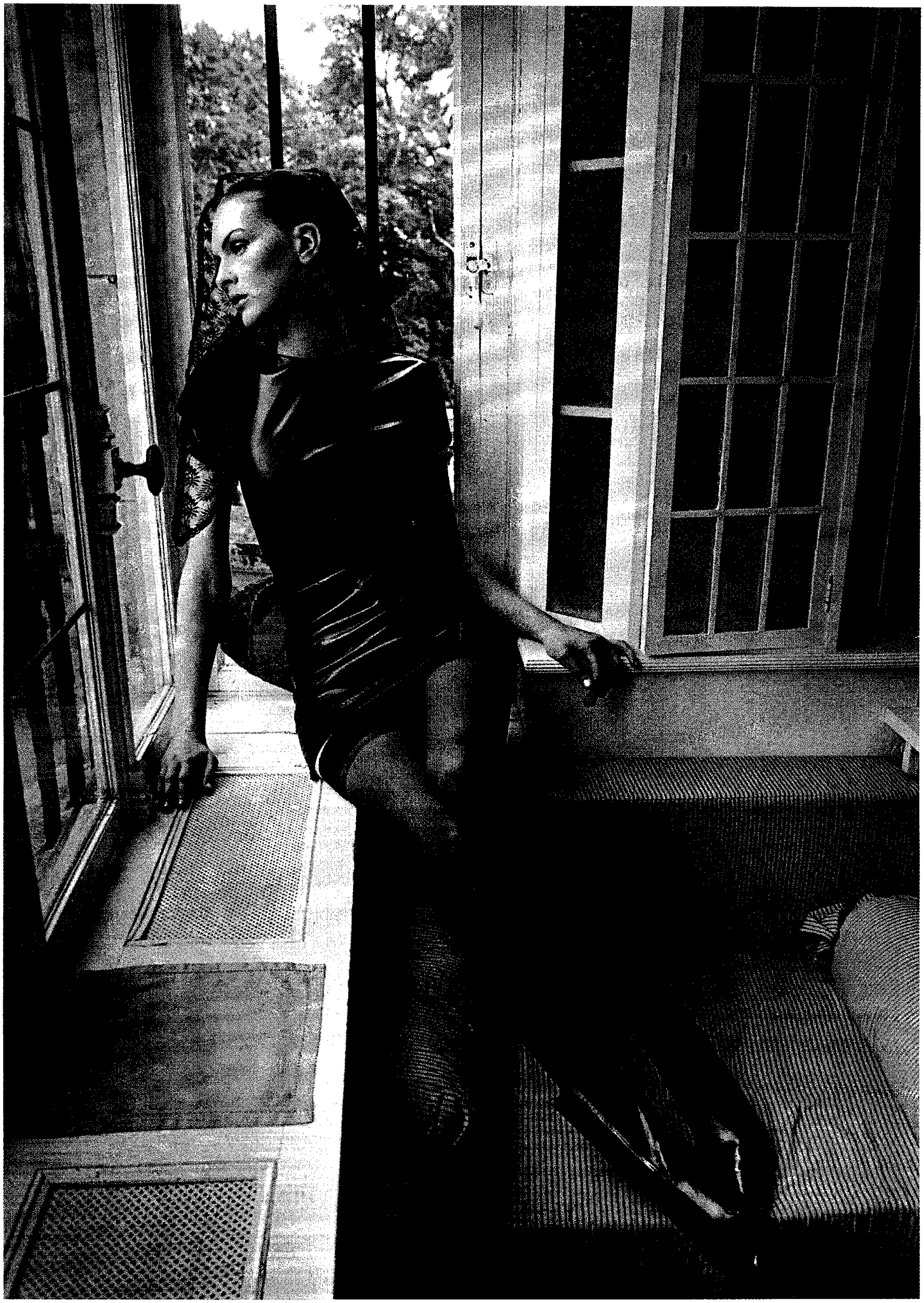


Photographed by **Jeanloup Sieff**

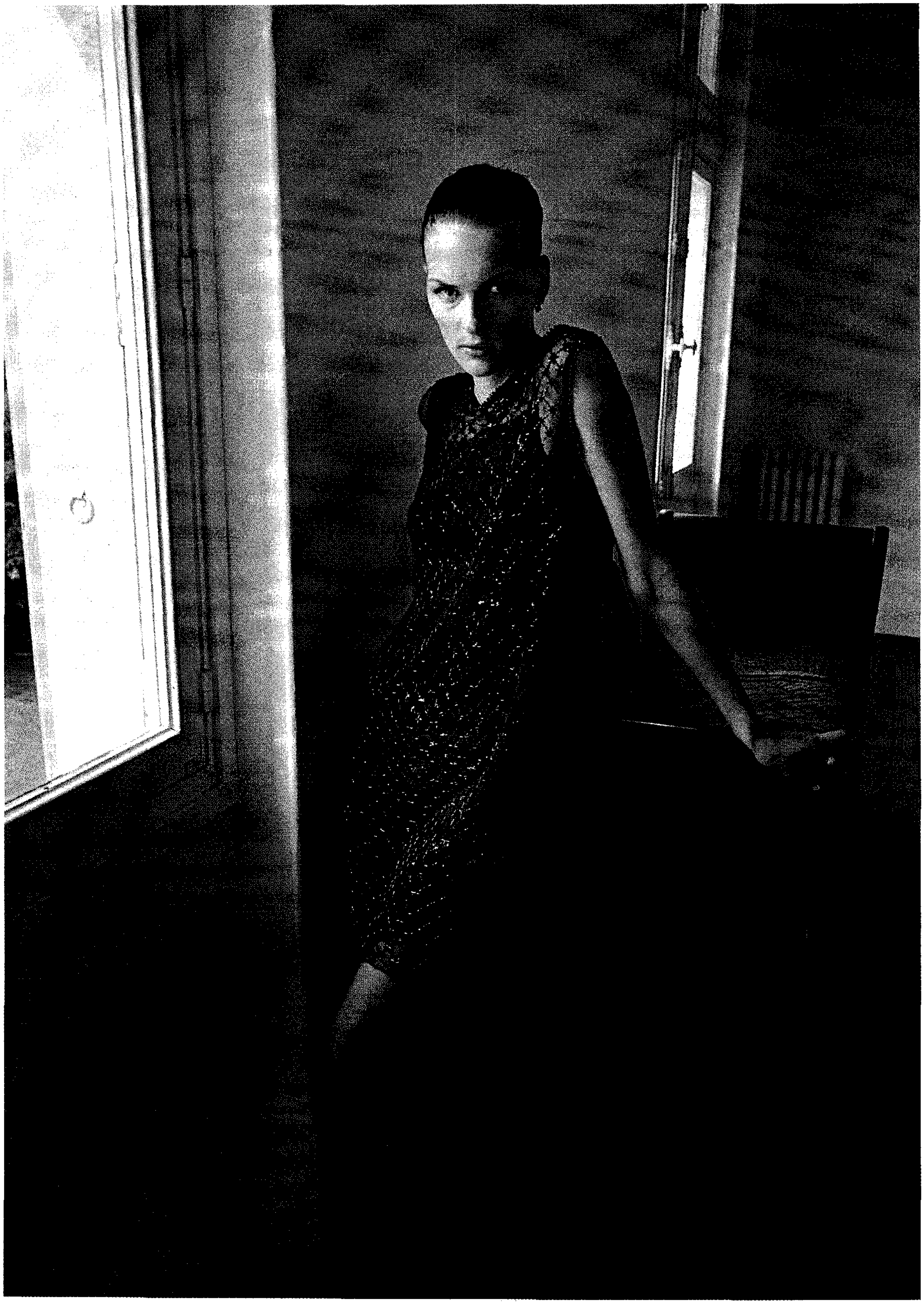
Styled by **Claire Dupont**



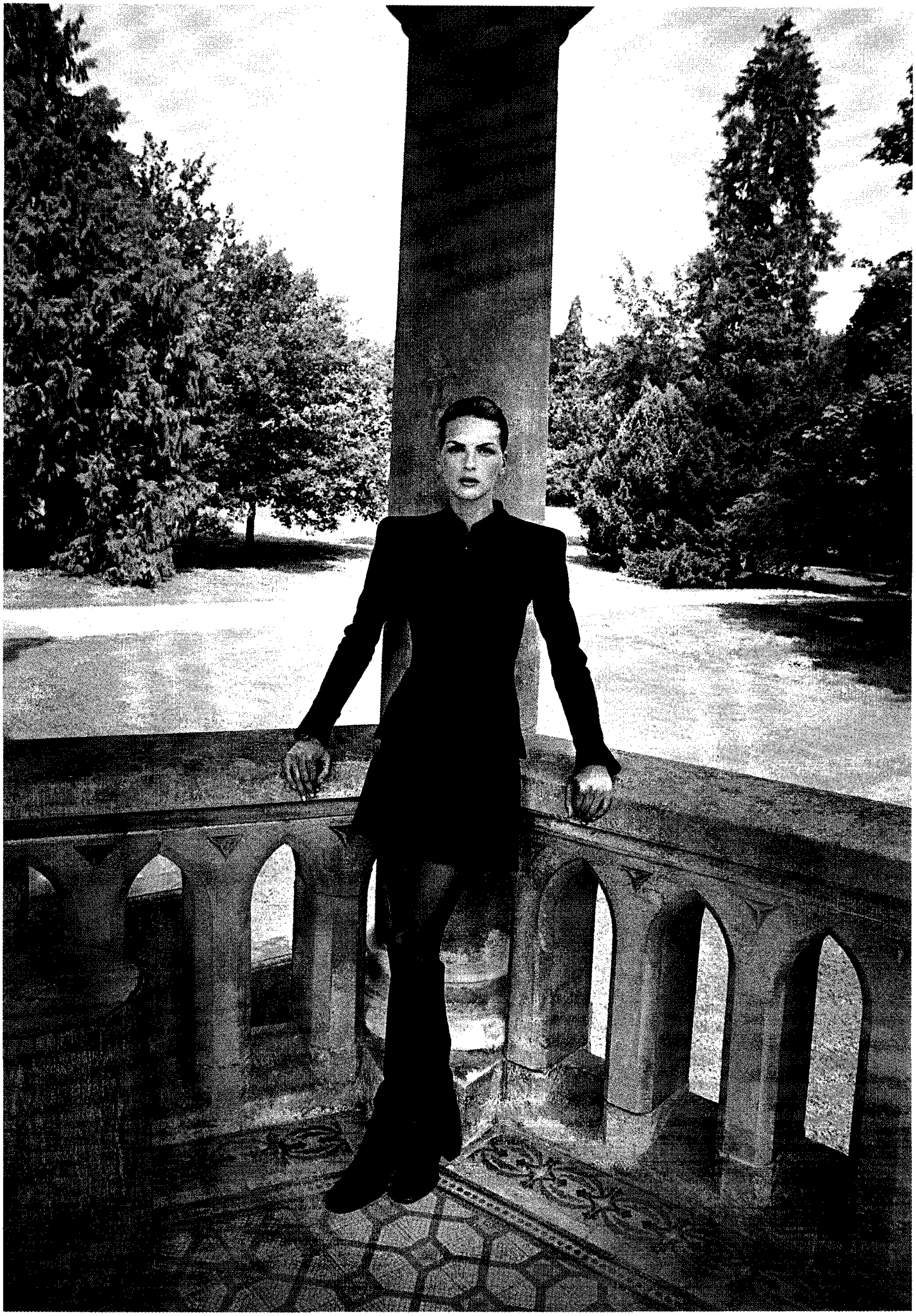
THIS PAGE: Velvet top, $450, and skirt, $600, by Martine Sitbon at Bagutta. Shoes by Rodolphe Menudier at Saks Fifth Avenue. Hosiery at the Wolford Boutiques. OPPOSITE: Jacket, $970, shirt, $800, skirt, $435, and shoes, $425, by Yohji Yamamoto at Yohji Yamamoto and to order at Barneys New York. Hosiery at the Wolford Boutiques.



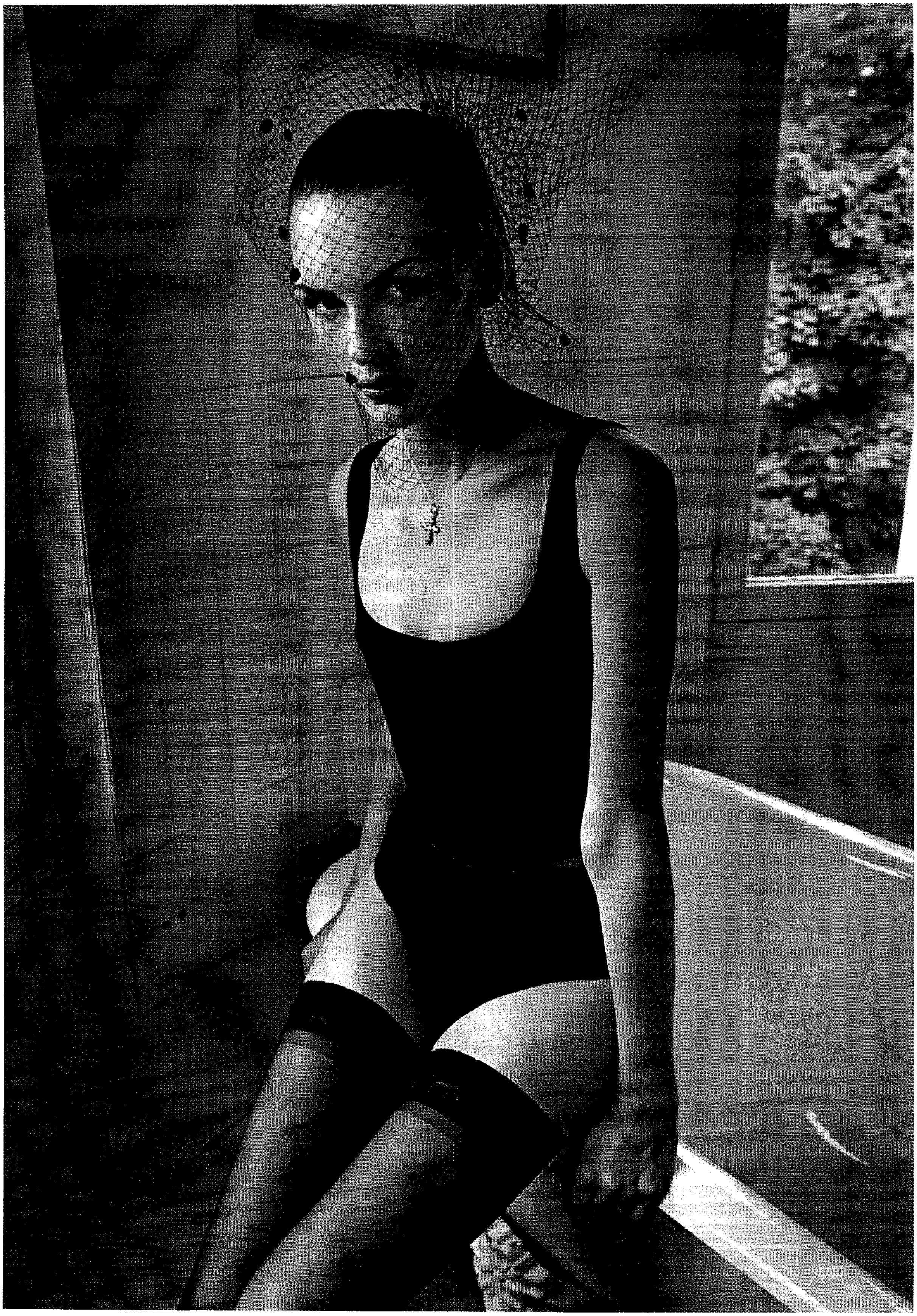
Leather dress from the Ralph Lauren Collection, $1,895 at Polo Ralph Lauren New York (867 Madison Avenue, Manhasset, Short Hills), Bloomingdale's, and Lord & Taylor. Boots by Charles Jourdan, about $275 at Charles Jourdan (Madison Avenue boutique). Hosiery by Gerbe at Saks Fifth Avenue.



Embroidered silk dress by Alberta Ferretti, $1,760 at Saks Fifth Avenue. Hosiery at the Wolford Boutiques.



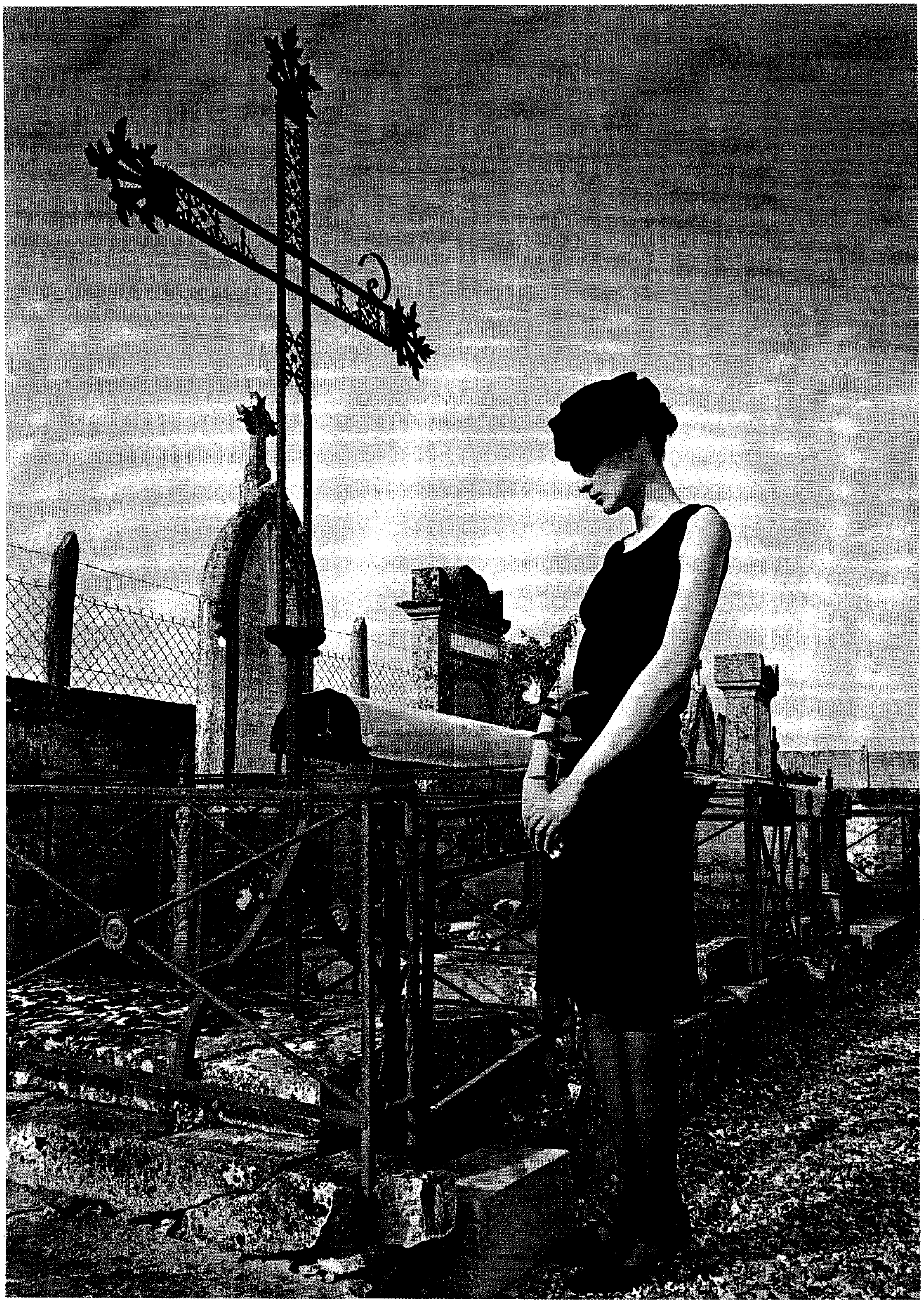
Suit, $2,795, to order at Chanel (15 East 57th Street). Boots, $840 at Chanel. Hosiery by Gerbe at Saks Fifth Avenue.



Bustier and brief from Agent Provocateur (London; for catalog, call 011-44-14-83-26-8888). Cross, $29 at Agatha (610 Fifth Avenue). Hosiery by Gerbe at Saks Fifth Avenue.

Dress, $8,325 at the Valentino Boutique (747 Madison Avenue). Shoes by Charles Jourdan at Charles Jourdan. Hosiery at the Wolford Boutiques.

Long fox boa, $3,950 at Fendi. Shirt, $350, cravat, $220, and cravat jewelry, $130, by Dirk Bikkembergs at Barneys New York, Serenella (Boston), and Theodore (Los Angeles).

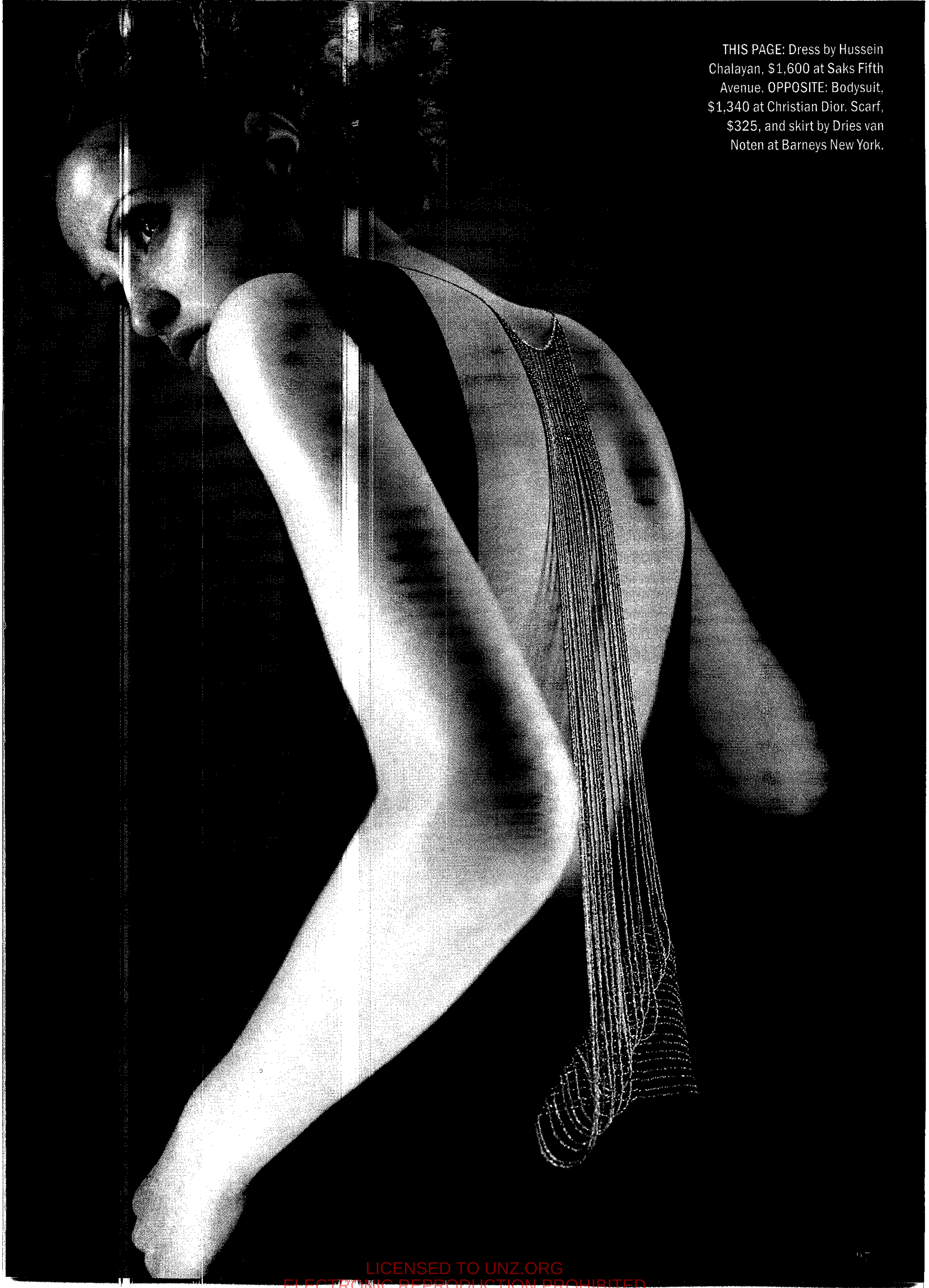


Velvet dress by Helmut Lang, $1,035 at Barneys New York and Saks Fifth Avenue. Hat by Yohji Yamamoto, to order at Yohji Yamamoto, Barneys New York, and Bergdorf Goodman. Hosiery by Gerbe at Saks Fifth Avenue. Hair by Sebastien Richard for Atlantis. Makeup by Thierry Mauduit for Marie-France Thavonekham.

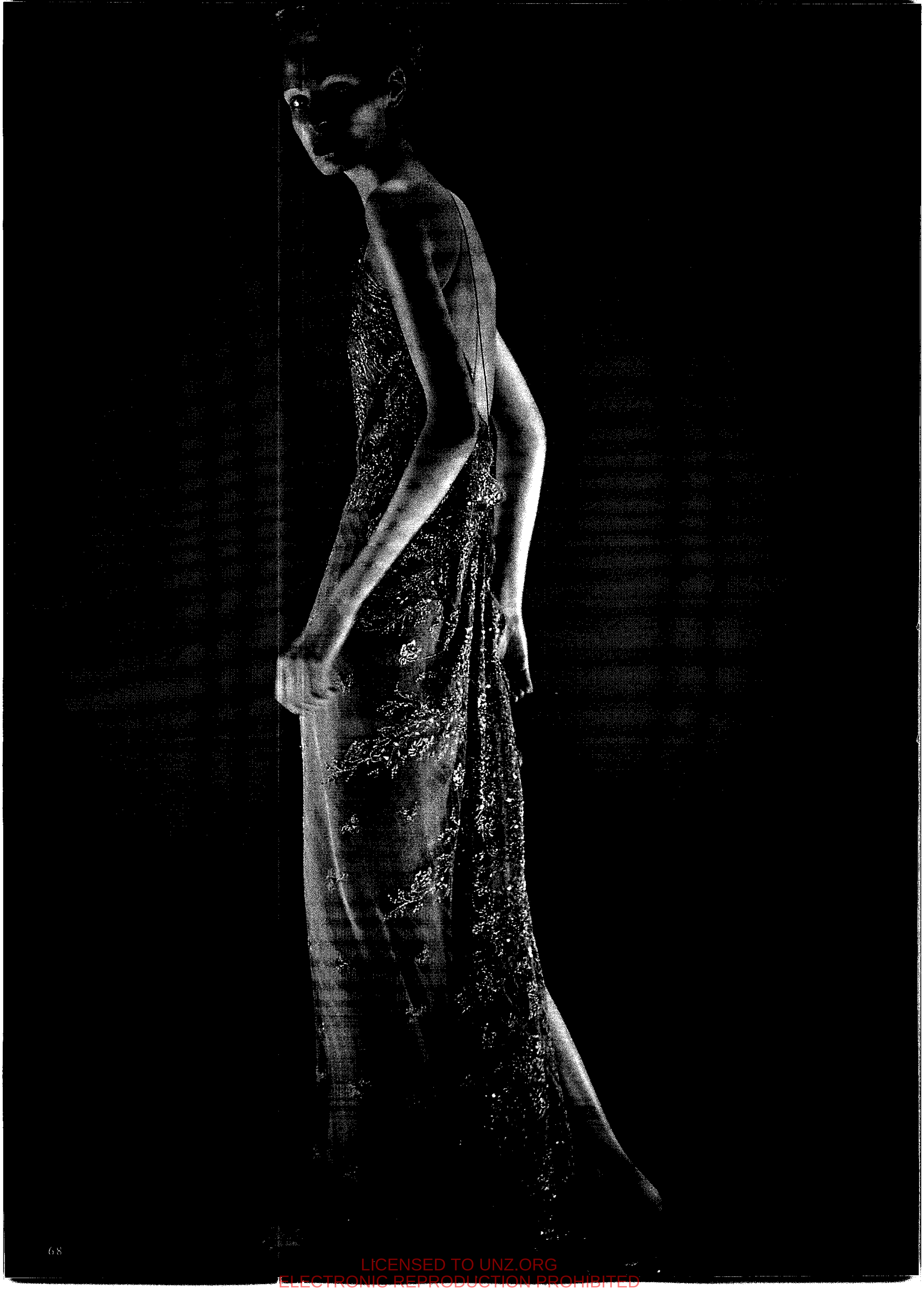
an embellishment of riches

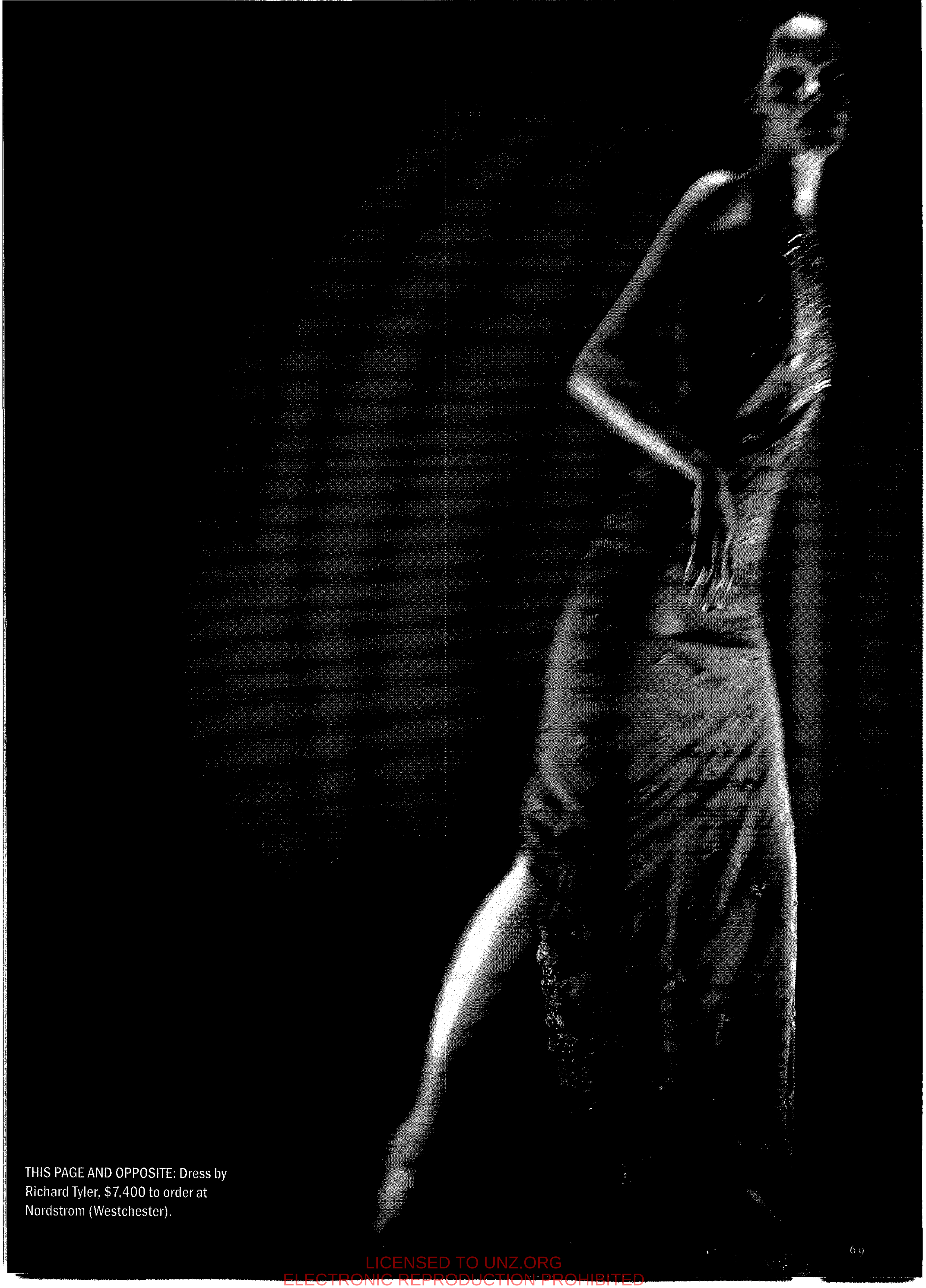
Forget the starkness of minimalism. This season, even the most cerebral designers have succumbed to new forms of adornment, from bareback jewelry to fur-trimmed shoes.

Photographed by **Torkil Gudnason**

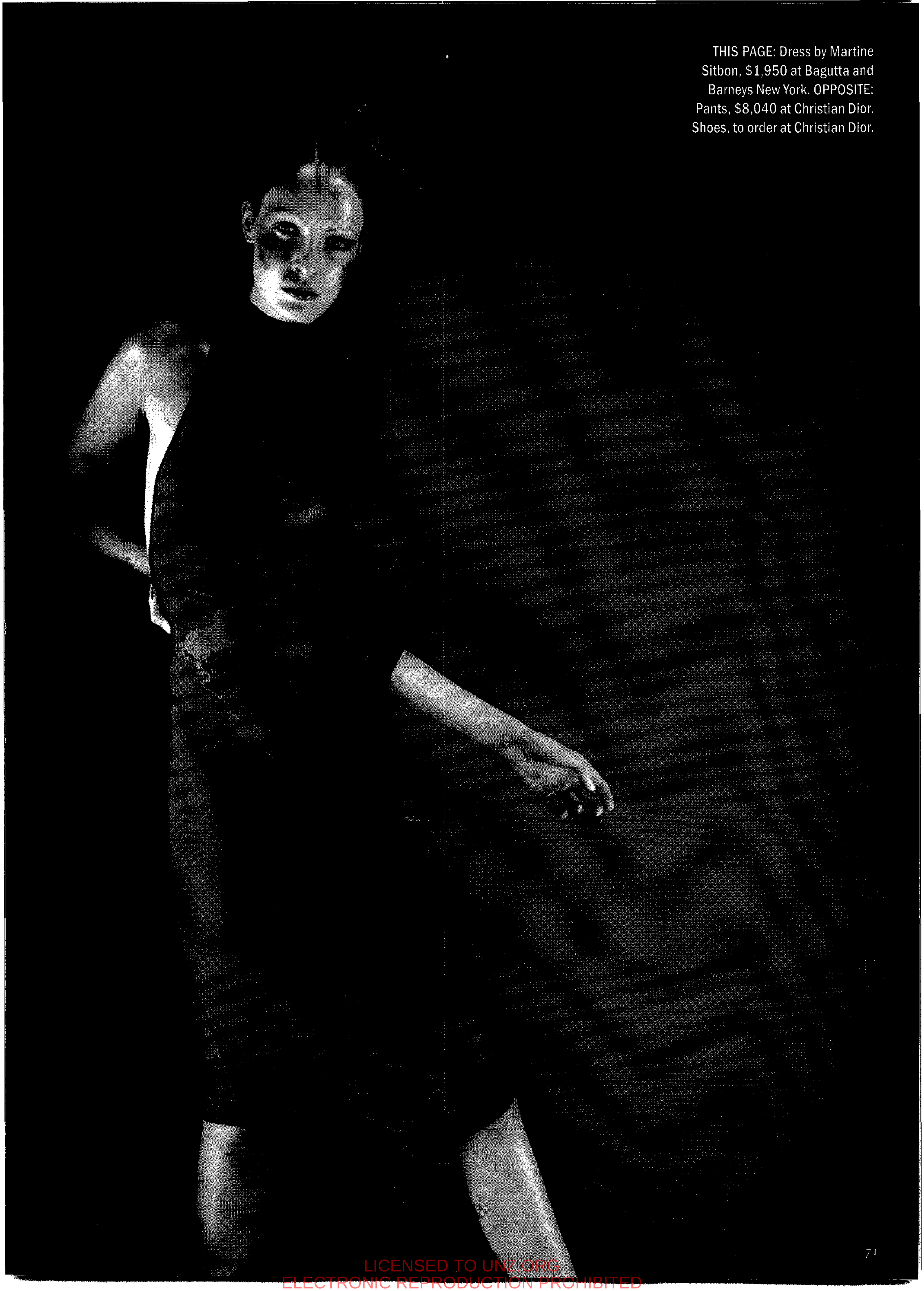


THIS PAGE: Dress by Hussein Chalayan, $1,600 at Saks Fifth Avenue. OPPOSITE: Bodysuit, $1,340 at Christian Dior. Scarf, $325, and skirt by Dries van Noten at Barneys New York.





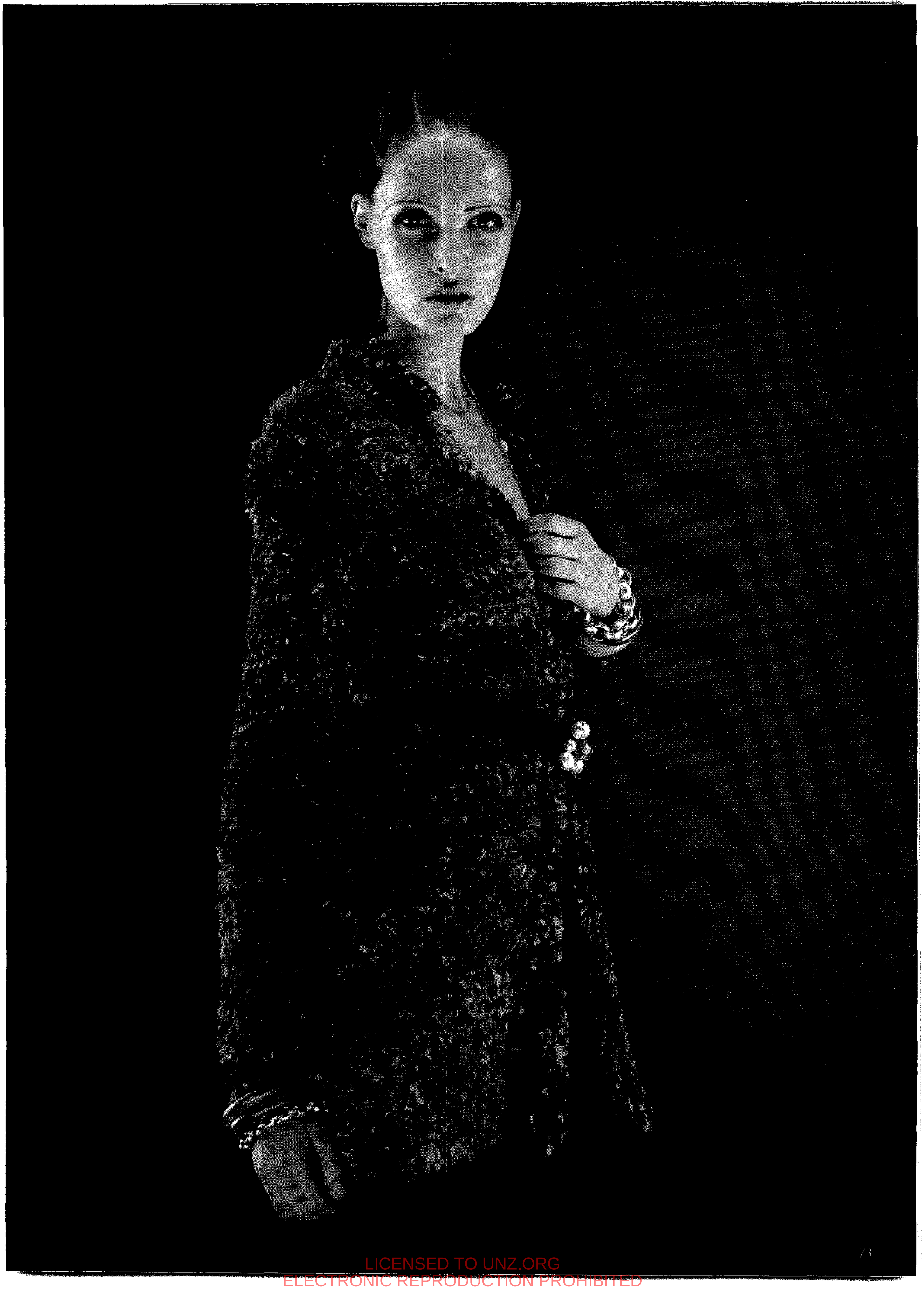
THIS PAGE AND OPPOSITE: Dress by Richard Tyler, $7,400 to order at Nordstrom (Westchester).



THIS PAGE: Dress by Martine Sitbon, $1,950 at Bagutta and Barneys New York. OPPOSITE: Pants, $8,040 at Christian Dior. Shoes, to order at Christian Dior.

THIS PAGE: Jacket, $3,260, and shawl, $1,055, at Giorgio Armani. Stockings, $34 at Wolford Boutiques. Shoes, $615 at Manolo Blahnik. Harlequin ring with amber, $1,500, and gold rings with amber, $1,500, by NiNi Ong to order at Barneys New York. Gold-and-citrine ring, $3,400, by Paloma Picasso exclusively for Tiffany & Co. Earrings, $875, by Elsa Peretti exclusively for Tiffany & Co. Minaudière by Rafael Sanchez, $2,500 at Scruples and Giovanni (Chicago). OPPOSITE: Sweater by Chanel, $2,415 at Bergdorf Goodman. Skirt, $2,020, and belt, $670, at Chanel. Gold bracelets, $8,700 and $5,100, by Paloma Picasso exclusively for Tiffany & Co. Gold, pearl, and sapphire necklaces, $8,200 each, by Elsa Peretti exclusively for Tiffany & Co. Gold necklace with two sapphire pendants and one diamond-cross pendant by Loree Rodkin Gothic, $10,025 at Bagutta and Fred Leighton. Glass bracelets by Rafael Sanchez, $185 each at Scruples and Giovanni (Chicago).

Hair by Alan Whyte for Nubest & Co. Makeup by Yasuo for Jean Gabriel Kauss.



he's baaack!

Months after a stroke, Kal Ruttenstein, the baron of Bloomingdale's, has returned with a vengeance, holding court, barking orders, issuing pronouncements, and guiding the course of every little trend.

By Bob Morris

IT WAS DISSONANT. TRIBAL. DIRECTIONAL. STREET. IT WAS now, beyond now, *millennial*, even. But whatever it was that was playing during Calvin Klein's men's show last month, it was rubbing Kal Ruttenstein the wrong way.

"Catchy tune," muttered Ruttenstein, the senior vice-president for fashion direction at Bloomingdale's since 1977. "It feels like water torture."

The emperor in his domain: Kal Ruttenstein at Bloomingdale's.

For a man who lives for what's new, and has seen *Rent* nearly 30 times, his refusal to even pretend to be hip to loud, rude runway music seemed untypically old-fashioned. But these days, when he's getting himself back together after a massive stroke, happily shedding pounds in the process, he's dispatching opinions even more freely than ever, if that's possible. And who would dare stop him?

"Someone said I'd love this space," he said about the dreary warehouse in Chelsea where he was sitting in the front row, in his trademark black nylon sweat pants and silver sneakers, with his signature little fan blowing on his tan face. "Do I?"

He liked the collection, at least, with its wide trousers and its return to natural fibers from the techno-beyond of past seasons. He liked it so much, in fact, that when the show ended, he raised his hands with some effort and applauded Klein, who touched his knee and said "Hi, Kal" to him when he came out for his bow.

Backstage a few minutes later, Ruttenstein (who speaks in a conspiratorial insider's tone that makes even the most famous designers lean in to hear his pronouncements) told Klein that he loved the iridescent suits. Klein, who has known him for 30 years, told him to lose a few more pounds and he'd make him one. "And how did you like the show, Kal?" Klein made the mistake of asking.

"That music, Calvin," said Ruttenstein, "all that banging."

"I took the banging out," Klein said. "What you heard was the pleasant stuff."

"Well, I hated it," Ruttenstein said. Klein laughed, they kissed, and then it was time to go. Using his metal walker, and with two fashion directors from Bloomingdale's at his side, he made his way forward. While herds of young fashion types bucked and seethed to get around him, he proceeded in his own surreal slow motion, a blunt picture of mortality in a world where effortless youth is the standard. "I have never walked fast," he said. "I like to look at things as I go."

He seemed to enjoy using his walker like a snow plow to clear icy-cool people out of his way. "At the couture shows in Paris," he recalled, "I just said, 'Look out, *s'il vous plait.*' " At the lobby entrance, three steps were a little daunting and Ruttenstein, who cried with his nurse and staff when he first walked without assistance in June, looked down and eyed the steps as if they were a high-running river. Mike Campbell, a model with a surfer-dude swagger, was among the men who came to his aid.

"How'd you hurt yourself, man?" Campbell asked.

"Snowboarding accident," Ruttenstein muttered.

After that, it was kisses from Fran Lebowitz, a regal pose for Bill Cunningham of the *Times*, and into the sedan to head back uptown. While his driver waited for the light to change at John Jay College, Ruttenstein's eye was caught by a student sitting outside in military fatigues. "Look at that girl," he said to Kim Koshiol, the fashion director of women's ready-to-wear at Bloomingdale's. "She looks so sexy wearing men's clothing. Go figure."

MEN'S STYLING FOR WOMEN IS, OF COURSE, HOT RIGHT NOW. AND it's Ruttenstein's job, with the help of his fashion department—one of the only substantial department-store fashion departments left in the business—to know it, grab it first, tweak it, push it, and otherwise work it in every possible way. In June, for instance, when Ralph Lauren came out with a teensy-weensy, $225 stretchy glen-plaid miniskirt with a man's fly for his fall "Ralph" line, Bloomingdale's was pushing it in its windows before anybody else. And when Ruttenstein realized that bird-of-prey-like feathers were a trend in the European collections, he called Kokin, a New York designer, long-distance from Eu-

Photograph by Steffen Thalemann.

MaxMara
MaxMara

rope and had him create feathered hair ornaments and boas and masks not unlike those shown at the Givenchy and Dior shows. A window display with audio bird calls followed, as did a *Times* piece about fashion feathers, in which Ruttenstein was consulted and Bloomingdale's cited as proof that the trend, so to speak, had wings.

"It's about a feeling," Ruttenstein says about pushing new trends. "Fashion goes the way the world is going. Suddenly, you just feel like feathers, that's all. I don't know why. I mean, why blue? Why red? Why not? It's not brain surgery."

Ruttenstein knows his fashion, certainly, but what distinguishes him among the fashion directors is that he knows that snowboarding is fashion, too.

"He's unbelievably plugged in all the time," says Ellin Saltzman, who has shared the fashion director's arena with Ruttenstein for the past 25 years and is presently working as a consultant. "Even at the hospital, he wanted to know about everything new. He told me about Balthazar, and he got down there for dinner before I did."

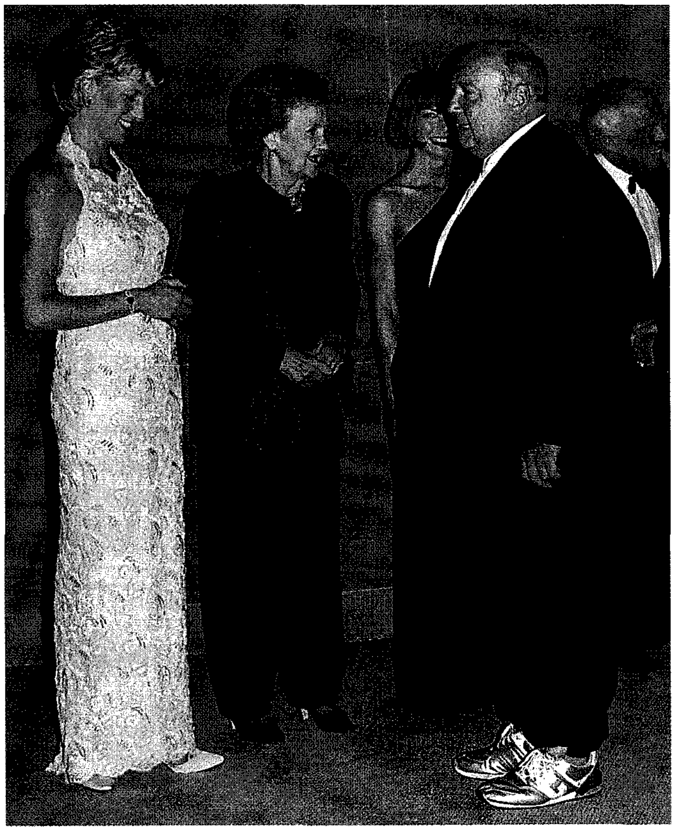
Indeed, not long after a two-and-half-month stay at Mount Sinai, where he praised his doctor's meticulous taste in suits, bedazzled the hospital staff with his celebrity friends and baronial behavior (nurses still call him at home to keep up), watched videotapes of the European collections, and was presented with a new, long-term contract by Michael Gould, the chairman of Bloomingdale's, Ruttenstein gave himself a dinner at Balthazar. Ralph Lauren, Calvin Klein, Donna Karan, Anna Wintour, and Daphne Rubin-Vega, *Rent's* original Mimi, sat around him, along with Gould, welcome-home-style, while Kelly Klein took pictures. *W* magazine captioned the event "Kal State."

"Kal is Bloomingdale's celebrity," says Gould. "I don't mind that he's in the spotlight. He has to be. He's in the business of finding newness in the marketplace. We should all be like him. To be successful at this business, you have to have passion. Passion helps you get things done."

And sometimes it ruffles feathers, too. A few years ago, for instance, Gianni Versace became furious at Ruttenstein after seeing knockoffs of his upcoming collection in Bloomingdale's before his own designs hit stores. Around the same time, Donna Karan upbraided Ruttenstein for the same thing. Nobody stays mad at him for long, though. Like a family member who's in it for the long run, he's too present to dismiss.

"Kal is what keeps us all going," says Karan. "Even when he was in the hospital, he couldn't let go. God forbid he should ever miss a fashion show. He's an inspiration to all of us. If it wasn't for him, I'd be running around having fun."

"He's a father figure to me in many ways," says Calvin Klein. "From the beginning of my career he was always the person I could talk to and count on. He understands a designer's problems and helps out with them."



Silver Jubilee: Kal Ruttenstein runs into Princess Diana.

"I've never seen Kal do any real harm," adds Amy Spindler, the *Times* fashion critic. "And every single day, he justifies his existence at Bloomingdale's, whether it's by grabbing an idea for shoes off a smart stylist's feet, seeing a new tennis skirt and developing a whole line around it, or copying Versace. You have to remember that he doesn't work for the designers. He works for Bloomingdale's."

Indeed he does. And at the moment, he's obsessed with getting Helmut Lang's clothing lines into the store.

"We're going to be late for the show of the century," he was saying a few hours after the Calvin Klein show. "Helmut's the designer of the new millennium."

He's just had lunch on his terrace, and he was on the way to Lang's show downtown, taking one laborious step at a time through the lobby of his Upper East Side apartment building. His associates from the store were hovering, holding his bottled water and nasal spray, and trying not to get upbraided, but then answering back when they were.

"Please, don't stare at me," he said.

"We're not," they snapped.

Nearby, the Bloomingdale's windows on Lexington Avenue were welcoming Helmut Lang to New York in bold red letters on the glass in front of a display of clothing by emerging designers Richard Bengtsson and Edward Pavlick; the latter happens to be Lang's boyfriend. Ruttenstein, who wasn't sure he'd be attending every show of men's fashion week, would most definitely be attending that one.

"Helmut will be there," said Ruttenstein, who speaks of an invitation to visit the designer in Vienna as if it were an invitation to Buckingham Palace.

Spare and futuristic, in an understatedly grim sort of way, Lang's show featured cut-up clothes, meaningful stripes, and bondage-lite styling for men and women. "All this stuff we can sell," said Ruttenstein, as the parade of zombie faces passed by. He loved it all. Loved the elephant gray ("This color will become status by next year"), loved the size of the stripes ("not too wide, not too narrow"), and loved a waif in the audience wearing Lang's red satin jeans ("Anna wore those to my dinner at Balthazar after the beach"). He also loved the recording of "Never on Sunday" so much that he was wiggling his fingers to the rhythm as he rose ever so slowly afterward.

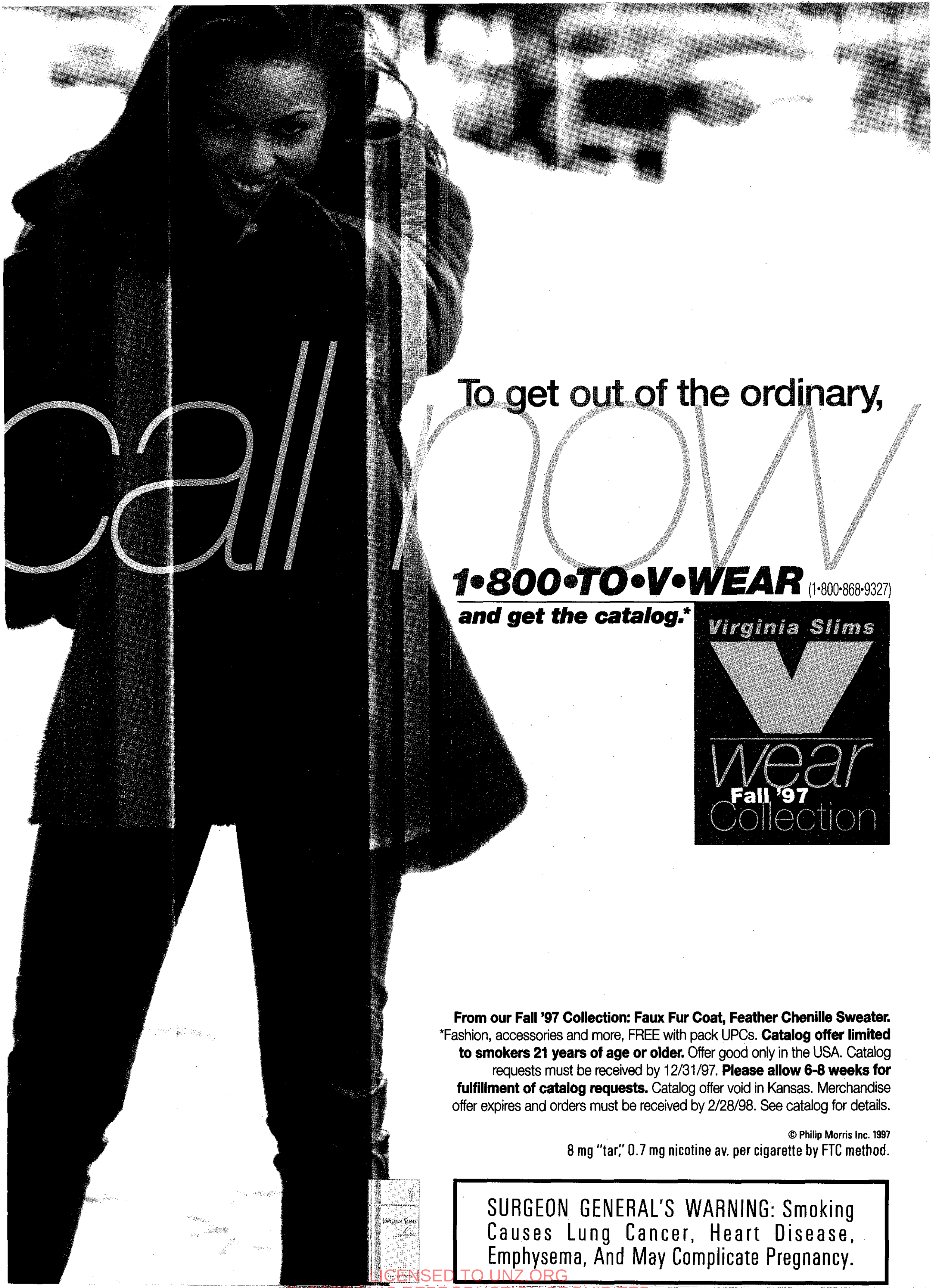
Stopped by a TV reporter from *Fashion File*, he ditched his walker for a cane, just to make sure he would appear on TV looking well again. "This show was so focused, so clear, so exciting," he told the reporter, before going backstage to give Lang a kiss and tell him that he should be proud, and that he'd talk to him later.

On the way out, Debbie Harry stopped him.

"What happened to you?" she asked.

"Snowboarding accident," he muttered.

Photograph by Robin Nunn/Nunn Syndication, Ltd.



To get out of the ordinary,

1•800•TO•V•WEAR (1•800•868•9327)

and get the catalog.*

Virginia Slims

V

wear

Fall '97

Collection

From our Fall '97 Collection: Faux Fur Coat, Feather Chenille Sweater.
*Fashion, accessories and more, FREE with pack UPCs. **Catalog offer limited to smokers 21 years of age or older.** Offer good only in the USA. Catalog requests must be received by 12/31/97. **Please allow 6-8 weeks for fulfillment of catalog requests.** Catalog offer void in Kansas. Merchandise offer expires and orders must be received by 2/28/98. See catalog for details.

© Philip Morris Inc. 1997

8 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

FASHION IS ABOUT LITTLE TRUISMS THAT are fabricated for a moment, then discarded. Ruttenstein happily admits that most of his fashion directives for Bloomingdale's mean nothing—"the power suit is about empowering yourself," for example. And of course, Kal is no snowboarder. In fact, he's no athlete at all. But that little detail of truth didn't stop him from walking around with an old, broken lacrosse stick over his shoulder as a Princeton undergraduate in the late fifties.

"I liked the image," he says.

Born and raised in Buffalo, Ruttenstein is the only child of an accountant and a dress-store owner, and he learned early on to respect what women liked. He also loved the theater. In 1960, after getting an M.B.A. at Columbia ("I never tell people about that, because it might intimidate them"), he took a job as a trainee at Lord & Taylor. Twelve years later, he was a vice-president at Saks; then, after a two-year stint as president of Bonwit's ("I thought it would be a good experience to be a store president before I turned 40"), he took his present position.

"Picking trends comes down to a feeling," says Ruttenstein. "Suddenly you just feel like feathers, that's all. I don't know why . . . Why blue? Why red? Why *not*? It's not brain surgery."

It was a moment when Bloomingdale's, under Marvin Traub, was still at its glitziest. Ruttenstein's theatrical flair (he believes that fashion is for people who can't make it in the theater) worked perfectly in a store that was sucking celebrity shoppers in like a retail Studio 54.

"He was always very bright about latching on to things," says Bernadine Morris, former fashion critic for the New York *Times,* who calls Ruttenstein "a darling." "He's sort of like Versace in the way he merges fashion and popular culture. I have the sense that even today, when fashion directors have to answer to more bottom-line concerns, he's carefully listened to at Bloomingdale's."

And Ruttenstein certainly knows how to make himself heard.

"I THINK YOU PICKED THE WRONG SONG," HE was saying to some producers from *Ragtime* while listening to a music box they were proposing for a vast Bloomingdale's theme promotion and *Ragtime* shop to open in December. "We need the *title* song. It's the only song in the show." It was the morning after the Lang show, and Ruttenstein was holding court in his office. In front of a wall full of pictures of himself with celebrities from Princess Diana to Russell Simmons, he was running a brainstorming meeting for key store players, Estée Lauder muckety-mucks, and the Livent producers, who are bringing *Ragtime* to Broadway in January. In addition to the music-box question, there was talk of atomizers, watch chains, T-shirts, and a line of turn-of-the-century-inspired clothing by Betsey Johnson. Ruttenstein has developed scores of these theme promotions, most recently for *Evita* and *Rent.* Without a hitch, he guided the discussion from such high-minded issues as immigration, racism, and the American dream to eye makeup. He also addressed the thorny fact that *Ragtime*'s glamour icon, Evelyn Nesbit, is "a hooker."

"We'll soft-pedal that," he said.

At the end of the meeting, he called for a staff member to put on the *Ragtime* CD. He wanted triumphant exit music, but it was taking too long. "I want it on *now,*" he commanded.

Ruttenstein hates to be called imperious and says he really doesn't mean to be that way. If he's slightly impossible, though, he adds, it's only because he's impatient for people to blossom. "I don't mean to order people around," he said, as a staff member brought him a bagel that was, to his slight displeasure, untoasted. "And I don't want people to be intimidated by me. I like them to talk back. Sometimes I have to terrorize them, but in a nice way."

His secretary of 25 years, Sibyl Piccone, brought him some papers to sign.

"Am I imperious, Sibyl?" he asked. She smiled and laughed, a long, gleeful laugh, and then, to Ruttenstein's utter chagrin, she walked out on him.

"He gets away with it," she said later, when he was gone, "because he's a very decent human being."

IT WAS MEDITATIVE. ATAVISTIC. CONSCIOUS. Primal. *Deep.*

"What is this *horrible* music?" Ruttenstein was asking, as he arrived at a showing of Donna Karan's high-end men's lines later that week. "We must be in the temple of Donna Karan."

As waiters offered canapés on orchids and palm leaves, Ruttenstein uttered pronouncements to Holly Adam, his director of men's fashion. "Donna's the only designer who can do banded-collared shirts and not look passé," he said. He observed the soft construction of the suits, the hipness of the grays, and the slides everyone seemed to be wearing on their feet. "Look at all these people in shower sandals," he said. "I'm still not ready for it."

Perhaps it was his miraculous recovery, or the fact that she had just released herself from her role as the CEO of her own company, or perhaps it was just show business as usual, but Karan was in a radiant and expansive mood.

"You look great today," she told Ruttenstein. "And you've lost so much weight that I'm going to make you another suit." They hugged, old friends, garmentos united. There was a time when, as president of Bonwit's, he told her to lose the Lurex in her collection if she wanted to show in his windows. Karan was cool to him for a year. Now they've moved on, as anybody should after such tiny, meaningless battles, and they're hugging.

"Let me show you something," she said, as she grabbed a sleeve on display. "This fabric is totally weightless. You can roll it up in a ball!"

"Where do you make this stuff?" he asked.

She wouldn't say. He probably knows where, anyway, and really, who cares? He's almost healthy. She's beyond wealthy, and they're in a business that they still love after so many years. Later, when he was getting ready to leave, Karan came back to say good-bye and he pulled one on her.

"Will you come with me to the Short Hills store in September?" he asked.

"Sure, Kal," said Karan, "I'll go with you."

Bam. He made sure her public-relations director wrote it down in a book on the spot. Karan blanched. "Why am I doing this?" she asked.

"Why not?" Ruttenstein answered.

Personal appearances are rare for Karan these days. But hey, she said it; she'll do it. One day next month, they'll be in a limo together on the Garden State Parkway, planning a little narration for the show at the Short Hills store. And after the show, with any luck, she'll storm some fitting rooms and effortlessly sell more than $100,000 worth of merchandise to women who will feel a little better about themselves when she's done with them.

"Fashion isn't that important," Ruttenstein likes to say, "but people seem to like it. It makes people happy."

On his way out the door, he couldn't stop himself.

"Donna, this music," he said.

"Isn't it great?" she crowed. "I can get you a tape."

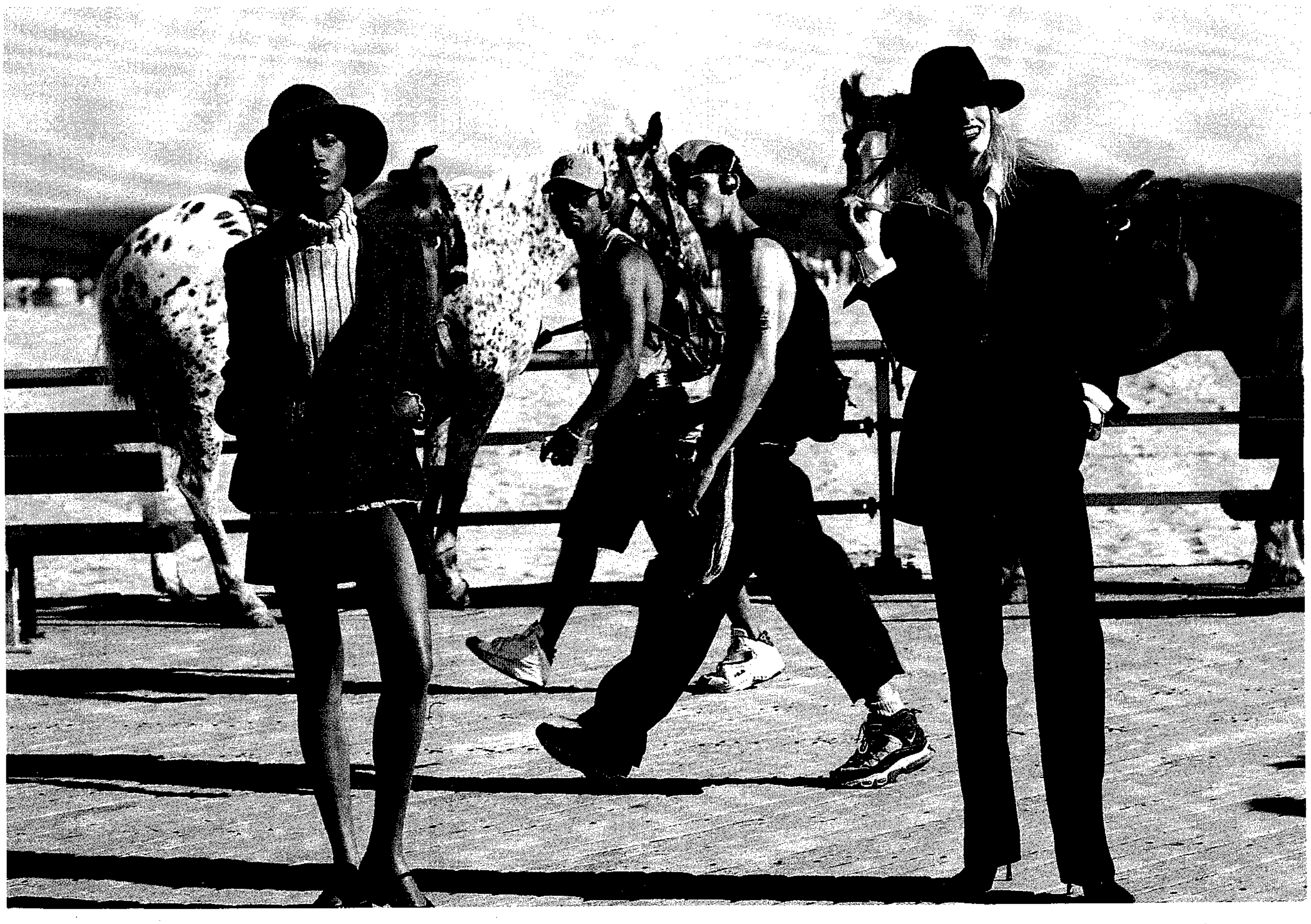
He closed his eyes. "If you do," he said, "I'll kill myself." ▬

FENDI ® FENDI STORES, INC. 1-800-FENDI NY PHOTO: JEROME ESCH
FENDI
720 Fifth Avenue

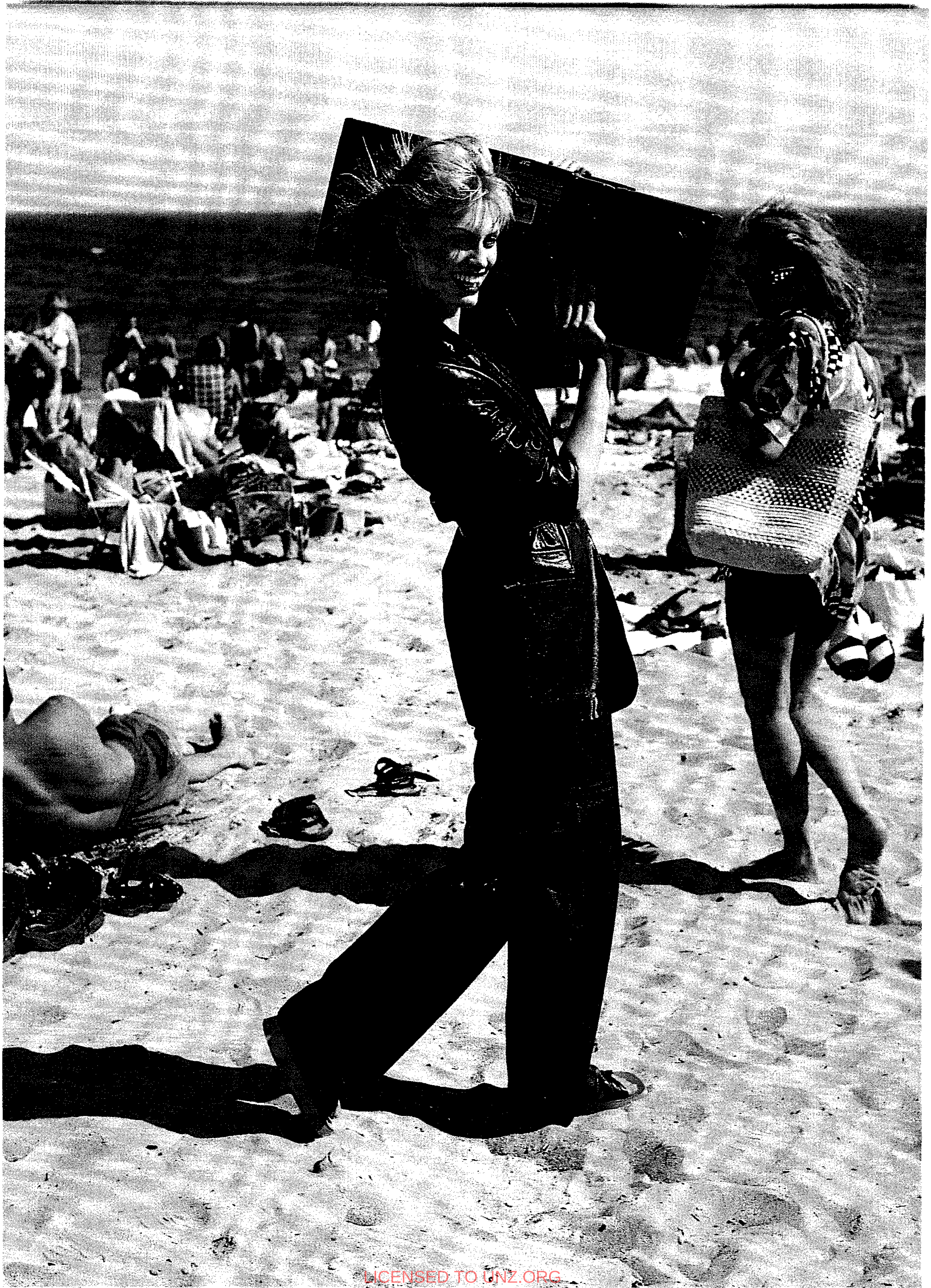
Photographed by
Elliott Erwitt

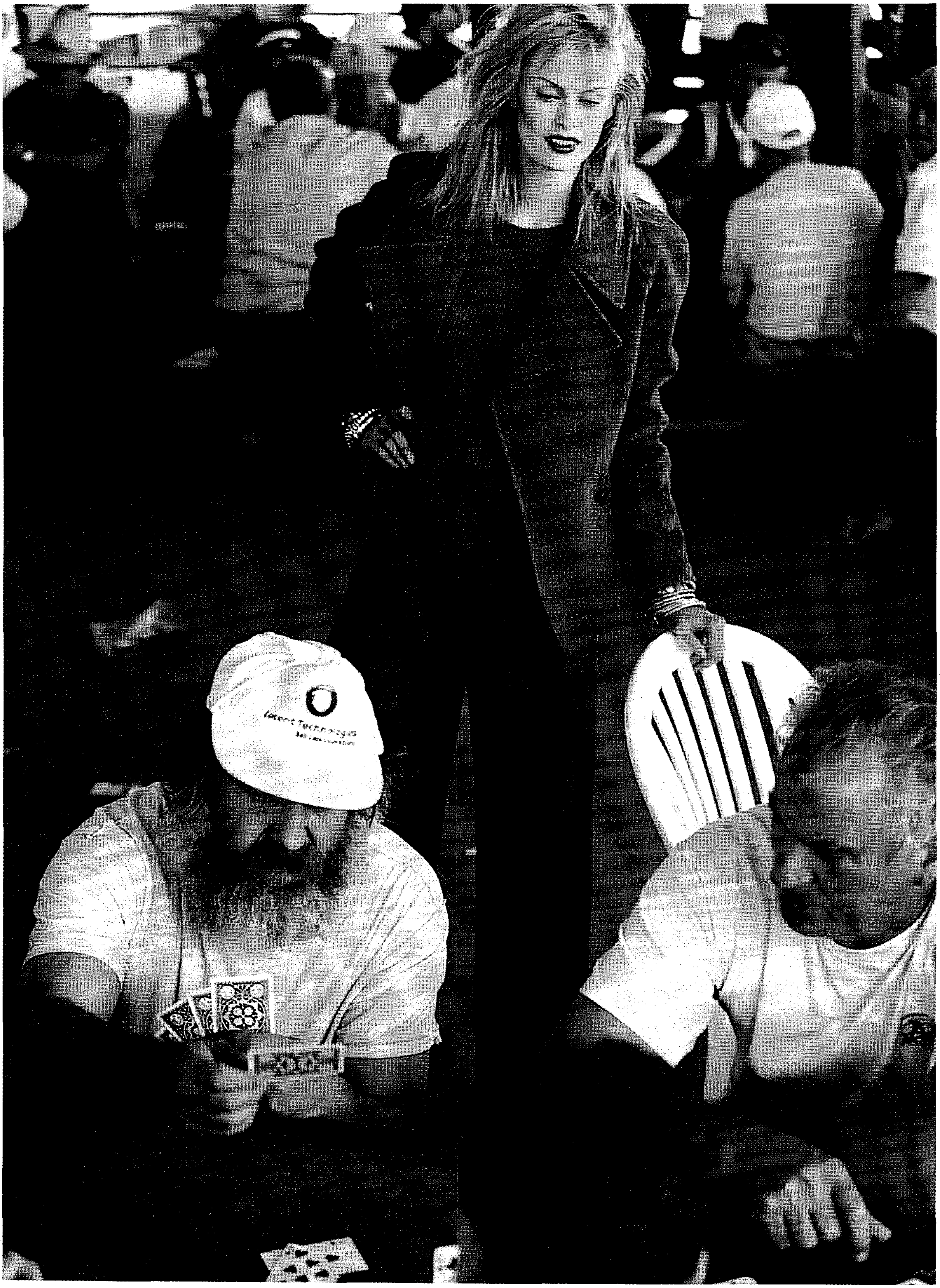
suits make a splash

In big, boxy constructions or sexy little miniskirts, in leather or flannel or new hybrid blends, this season's suits are anything but uniform.

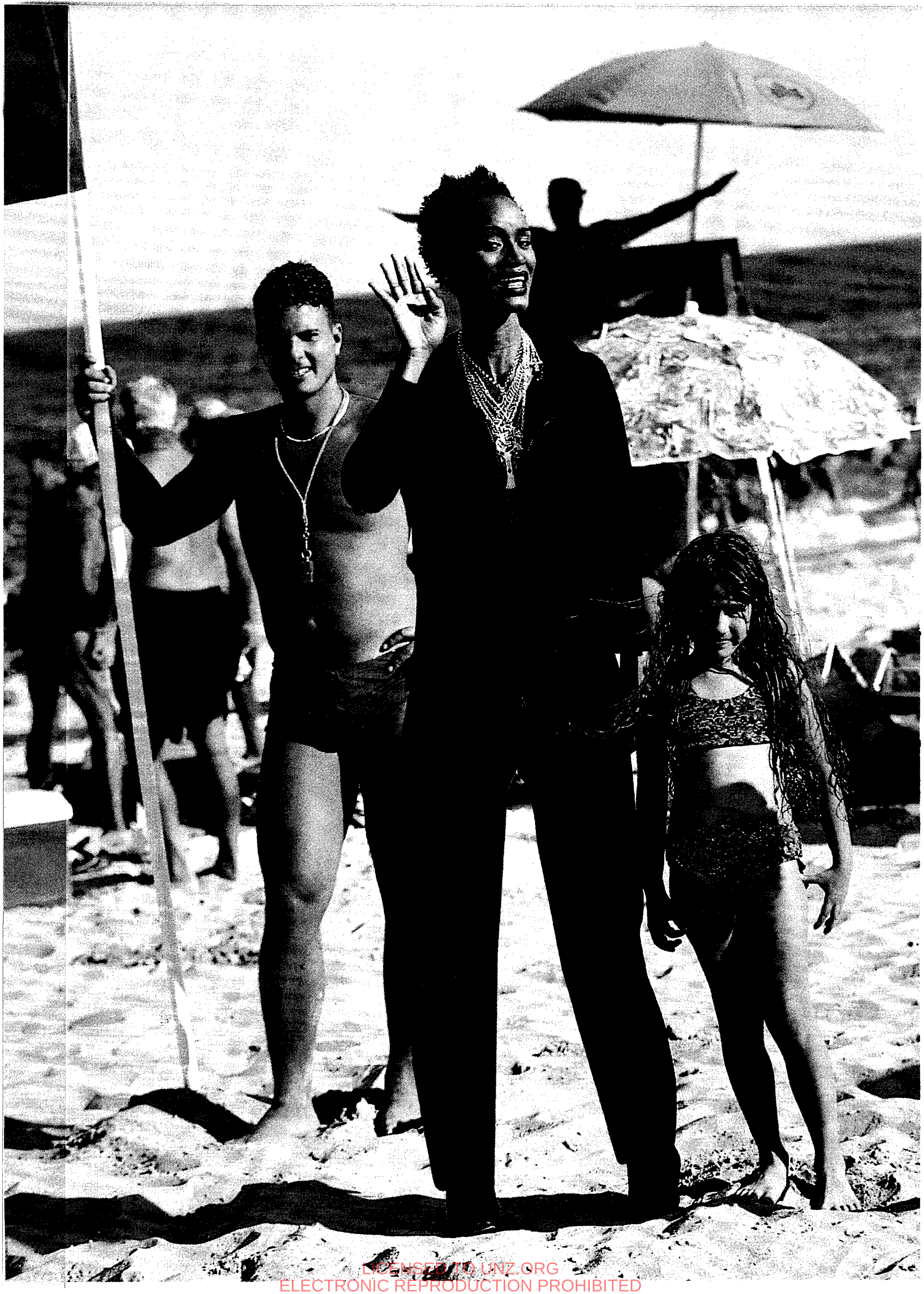


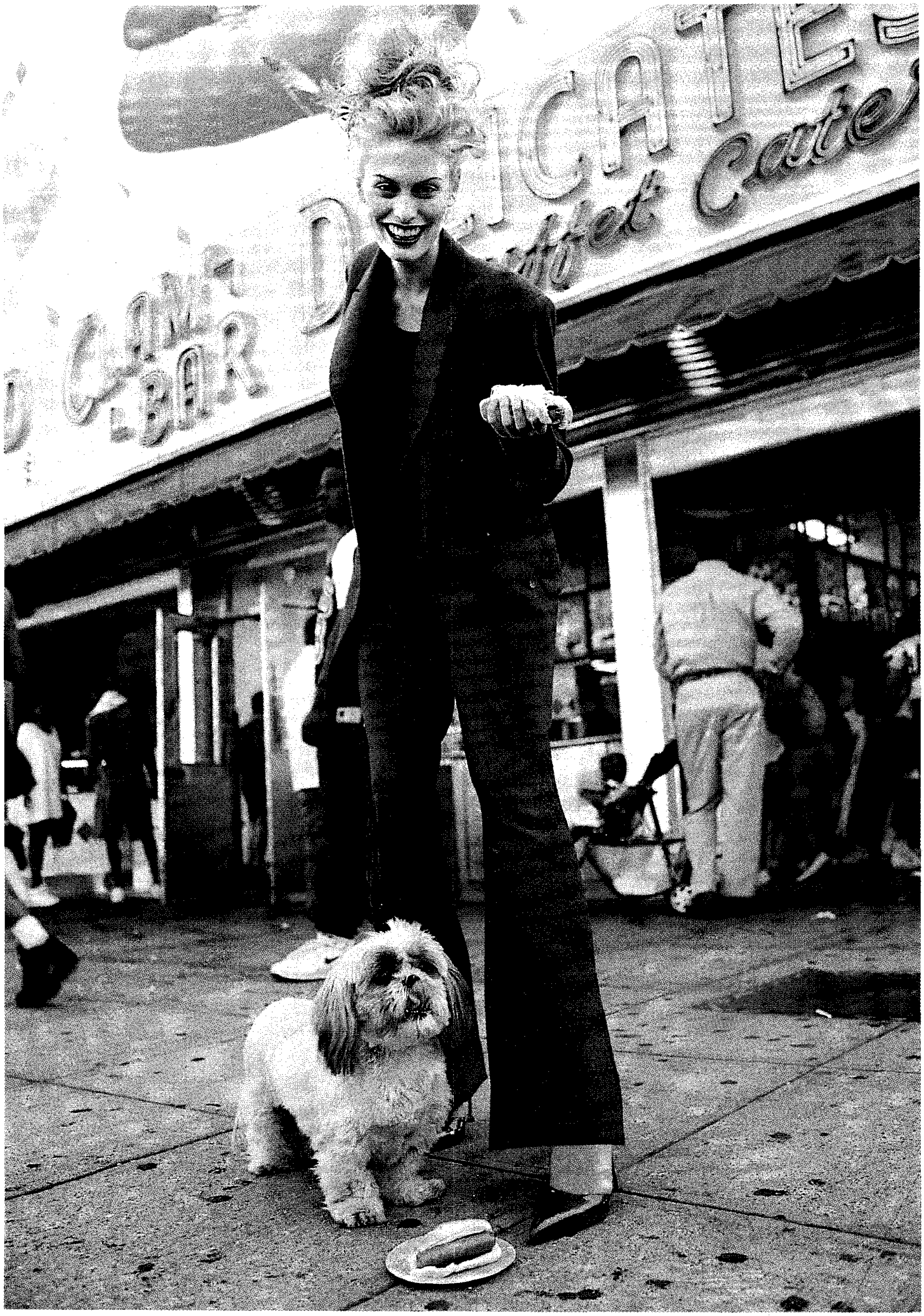
THIS PAGE: Left, jacket with belt, $580, skirt, $170, and sweater, $280, by Miu Miu at Miu Miu and Barneys New York. Shoes by Miu Miu, $290 at Miu Miu and Otto Tootsi Plohound. Hat by Patricia Underwood,$375 at Saks Fifth Avenue. Hosiery by Donna Karan at Lord & Taylor and Macy's. Right, suit, $1,565, and shirt, $210, at Dolce & Gabbana. Boots, $5,250 at Manolo Blahnik. Hat by Patricia Underwood, $375 at Saks Fifth Avenue. Oris Chronograph watch, $1,600 at Wempe. OPPOSITE: Jacket, $1,345, pants, $785, and suede tunic, $1,285, by Jean Paul Gaultier at Charivari New York. Sandals by Dr. Scholl's, $35 at Bloomingdale's and Saks Fifth Avenue. Audemars Piguet watch, $5,200 at Wempe.



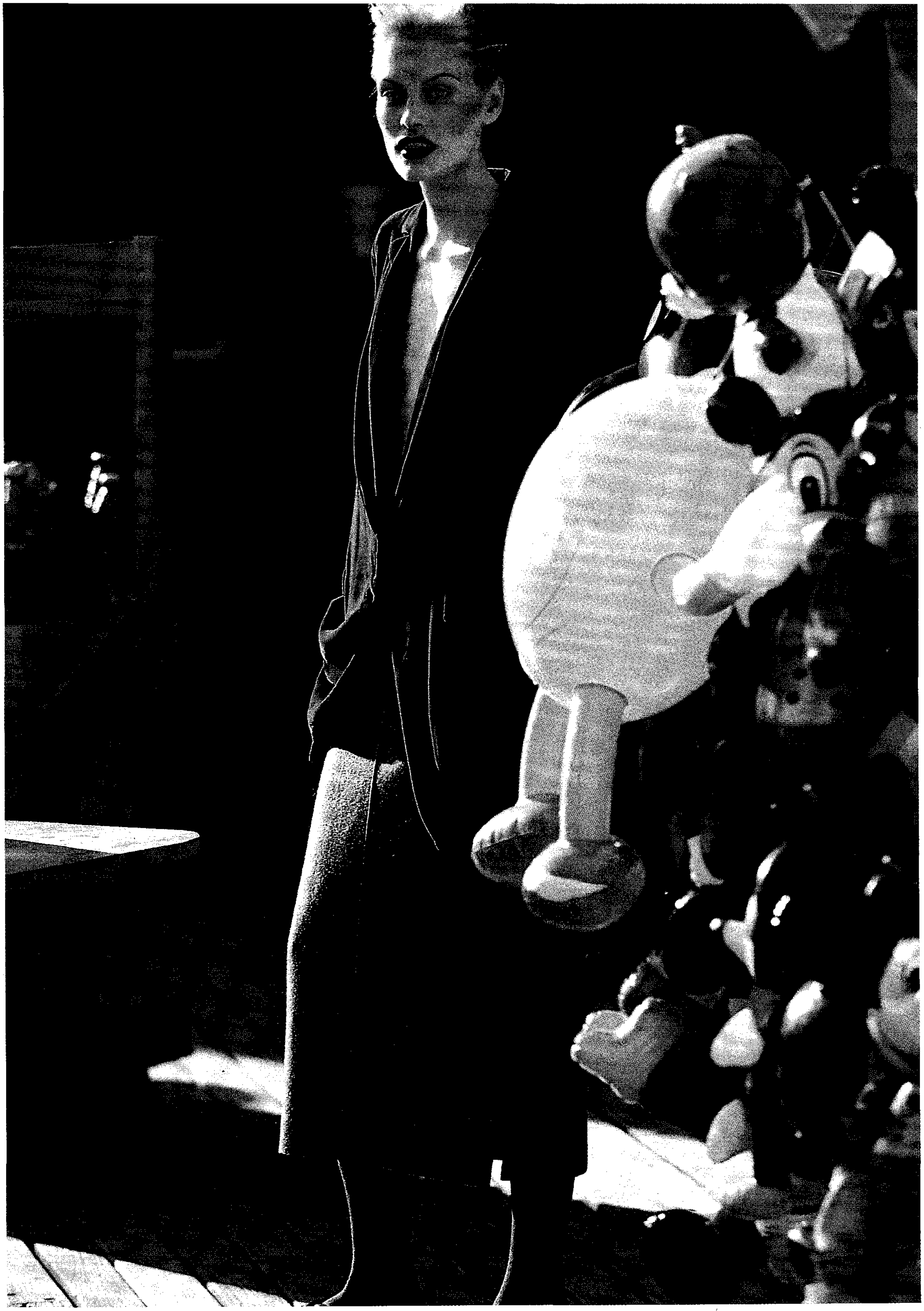


THIS PAGE: From the Ralph Lauren Collection, jacket, $3,000 at Polo Ralph Lauren (Greenwich). Pants, $795 at Bergdorf Goodman, Polo Ralph Lauren (Greenwich), and Saks Fifth Avenue. Knit tank, $600 at Bergdorf Goodman, Polo Ralph Lauren, and Saks Fifth Avenue. Stilettos by Gucci, $395 at Saks Fifth Avenue. Bracelets by Kathy Lecube, starting at $300, to order at Neiman Marcus. OPPOSITE: Lambskin jacket by Michael Kors, $2,450 at Bergdorf Goodman, Henri Bendel, and Saks Fifth Avenue. Pants by Michael Kors, $1,525 at Bergdorf Goodman and Saks Fifth Avenue. Belt by Ann Demeulemeester, $84 at Bagutta and Barneys New York.





THIS PAGE: Jacket, $1,495, pants, $695, and knit tank, $375, at Gucci. Belt by Gucci, $105 at Bloomingdale's. Shoes by Gucci, $395 at Bergdorf Goodman and Saks Fifth Avenue. Hair combs by Philip Treacy, $100–$250 at Bergdorf Goodman. OPPOSITE: Jacket, $800, pants, $435, and multi-chain and cross necklaces, $3,000 each, by Yohji Yamamoto at Yohji Yamamoto and to order at Bergdorf Goodman. Boots by Robert Clergerie, $440 at Robert Clergerie and Lulu's (Manhattan Beach, California).

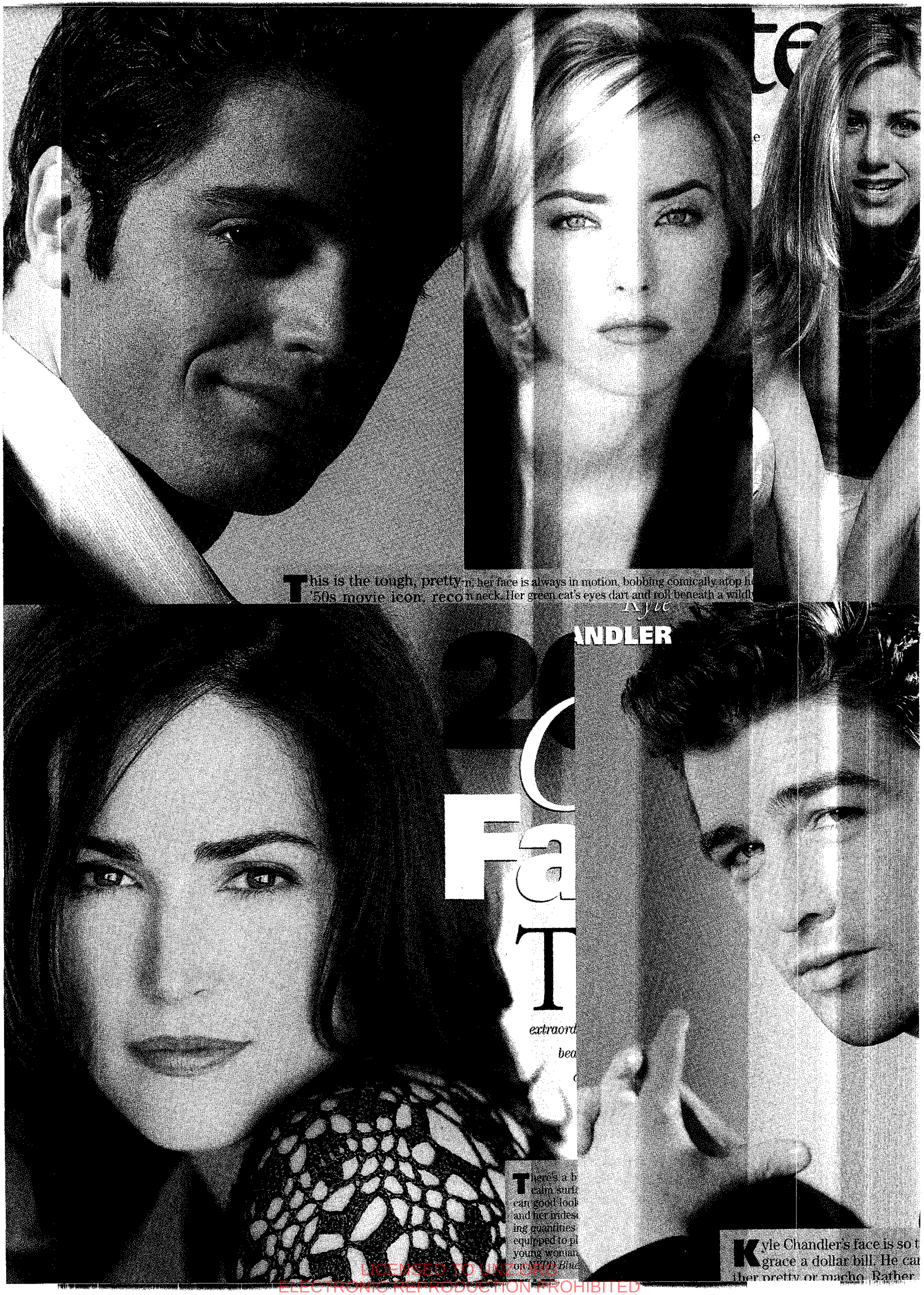


THIS PAGE: Jacket, $1,750, and skirt, $600, by Jil Sander at Barneys New York and Linda Dresner. Hosiery, $42 at the Wolford Boutiques. OPPOSITE: Suit, $2,900 at Giorgio Armani. Shell by Helena Stuart for Only Hearts, $49 at Only Hearts and Calypso. Shoes by Manolo Blahnik, $455 at Manolo Blahnik, Barneys New York, and Bergdorf Goodman. Bracelets by NiNi Ong at Barneys New York. Silver coin bracelets by Kathy Lecube, starting at $600, to order at Neiman Marcus. Handbag by J.P. Tod's, $1,200.

FOOD ◆ BAR ◆ RESTAURANT ◆ FAS
BECK'S
BECK'S
НЬЮ-ЙОРКСКИЕ
НОВОСТИ
ДОСЬЕ ОТ ПРОКУРОРА
МОШЕННИЧЕСТВО

THIS PAGE: Jacket by Calvin Klein, $1,000 at Calvin Klein, Bergdorf Goodman, and Saks Fifth Avenue. Pants, $510, and turtleneck, $710, by Calvin Klein at Bergdorf Goodman, Bloomingdale's, and Lord & Taylor. OPPOSITE: Jacket, $1,000, skirt, $440, by Prada at Prada Madison Avenue and Barneys New York. Stilettos by Couture Givenchy, $395 at Givenchy. Ebony cuff bracelet by Angela Pintaldi, $1,075 at Bergdorf Goodman. Earrings by Ted Muehling, $1,100 at Bergdorf Goodman.

Hair by Satoru at Oribe Salon. Makeup by Yasuo for Jean Gabriel Kauss.



This is the tough, pretty-
'50s movie icon, reco

n, her face is always in motion, bobbing comically atop he
n neck. Her green cat's eyes dart and roll beneath a wildly

Kyle

ANDLER

20

Fa

T

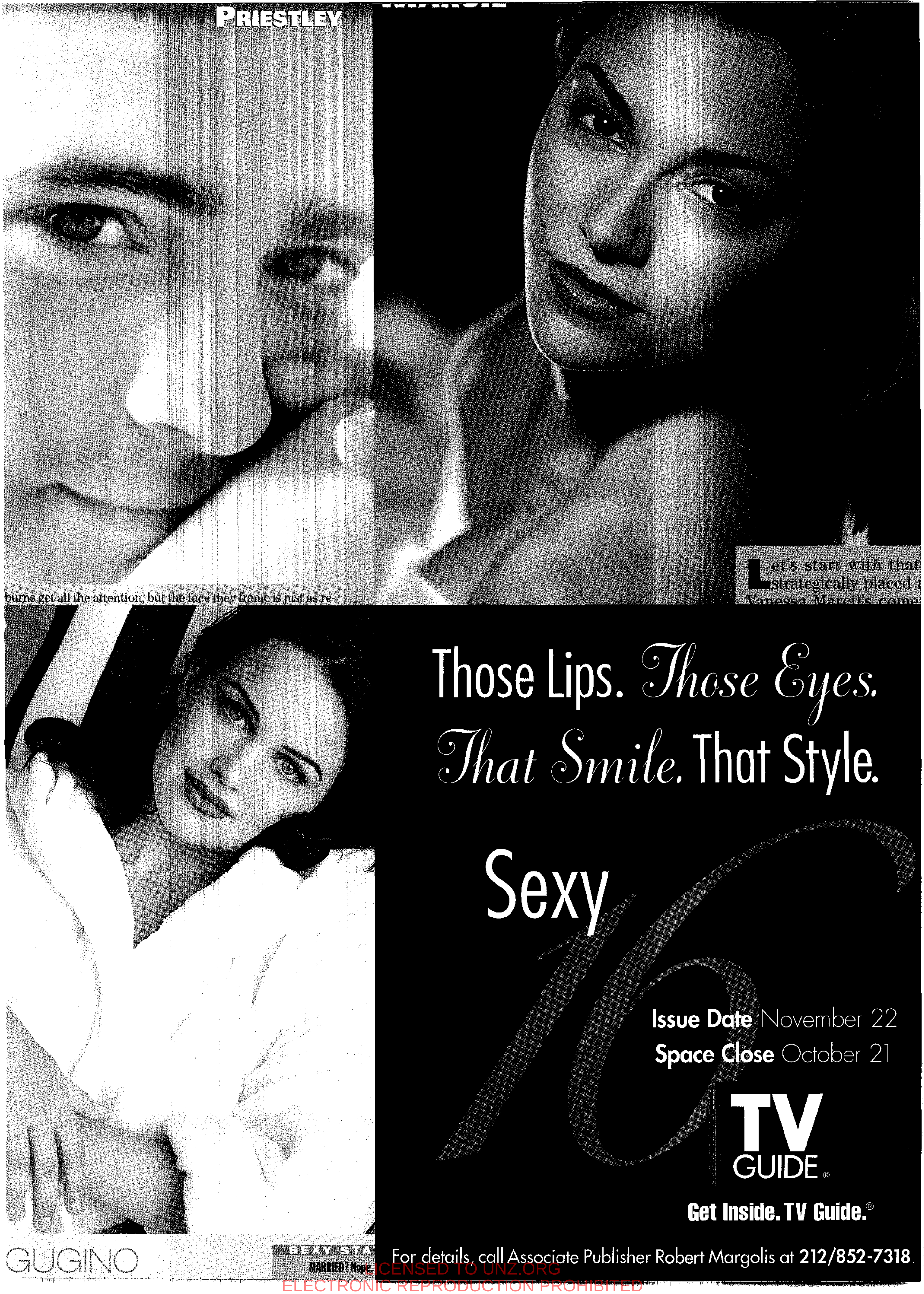
extraord

bea

c

There's a b
calm surf
can good look
and her iridesc
ing *quantities*
equipped to pl
young woman
or *NYPD Blue*

Kyle Chandler's face is so t
grace a dollar bill. He ca
ther pretty or macho. Rather


PRIESTLEY
burns get all the attention, but the face they frame is just as re-
Let's start with that strategically placed
Vanessa Marcil's come
GUGINO
SEXY STA
MARRIED? Nope.

Those Lips. *Those Eyes.* *That Smile.* That Style.

Sexy 16

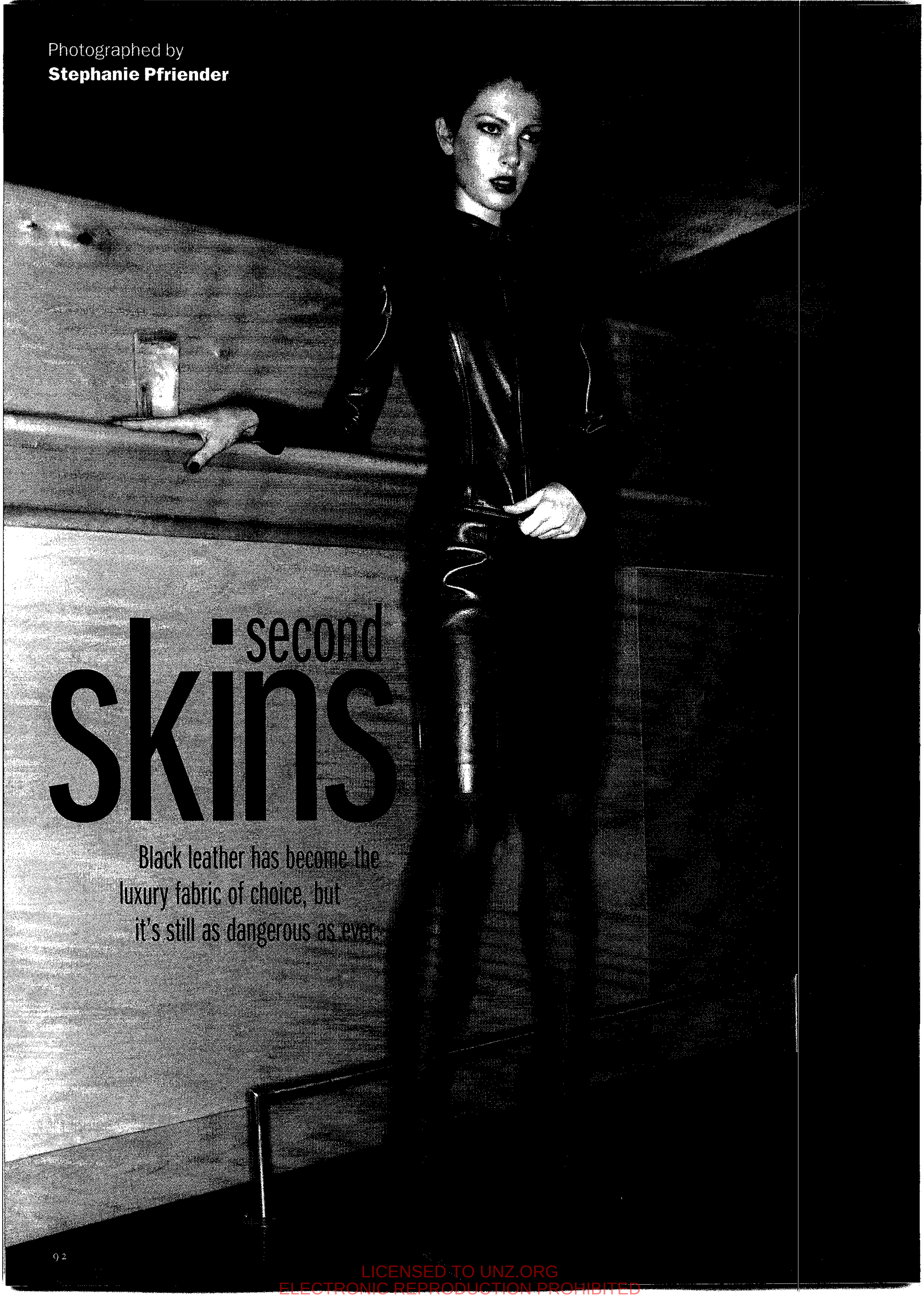
Issue Date November 22
Space Close October 21

TV GUIDE®

Get Inside. TV Guide.®

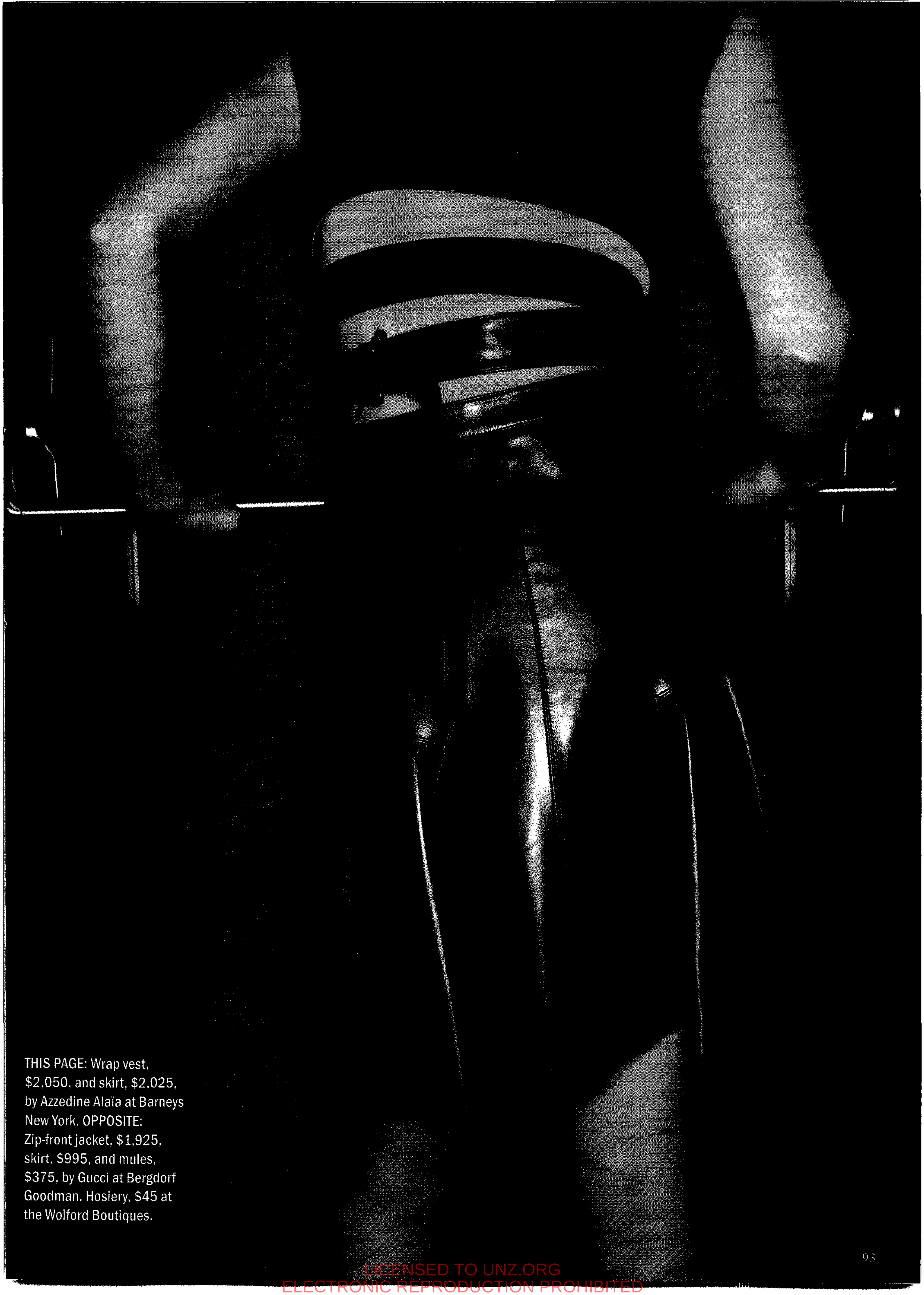
For details, call Associate Publisher Robert Margolis at **212/852-7318**.

Photographed by
Stephanie Pfriender

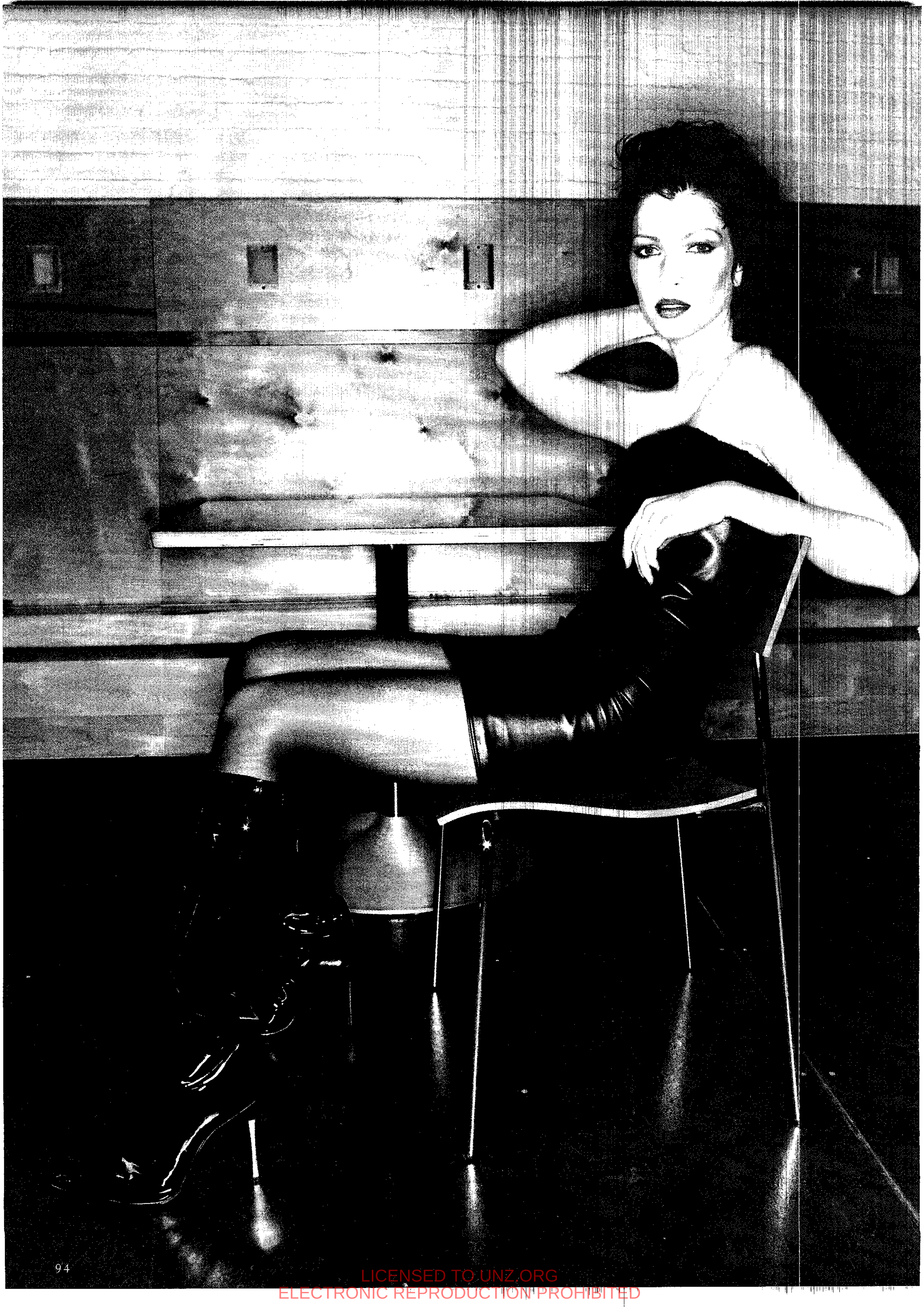


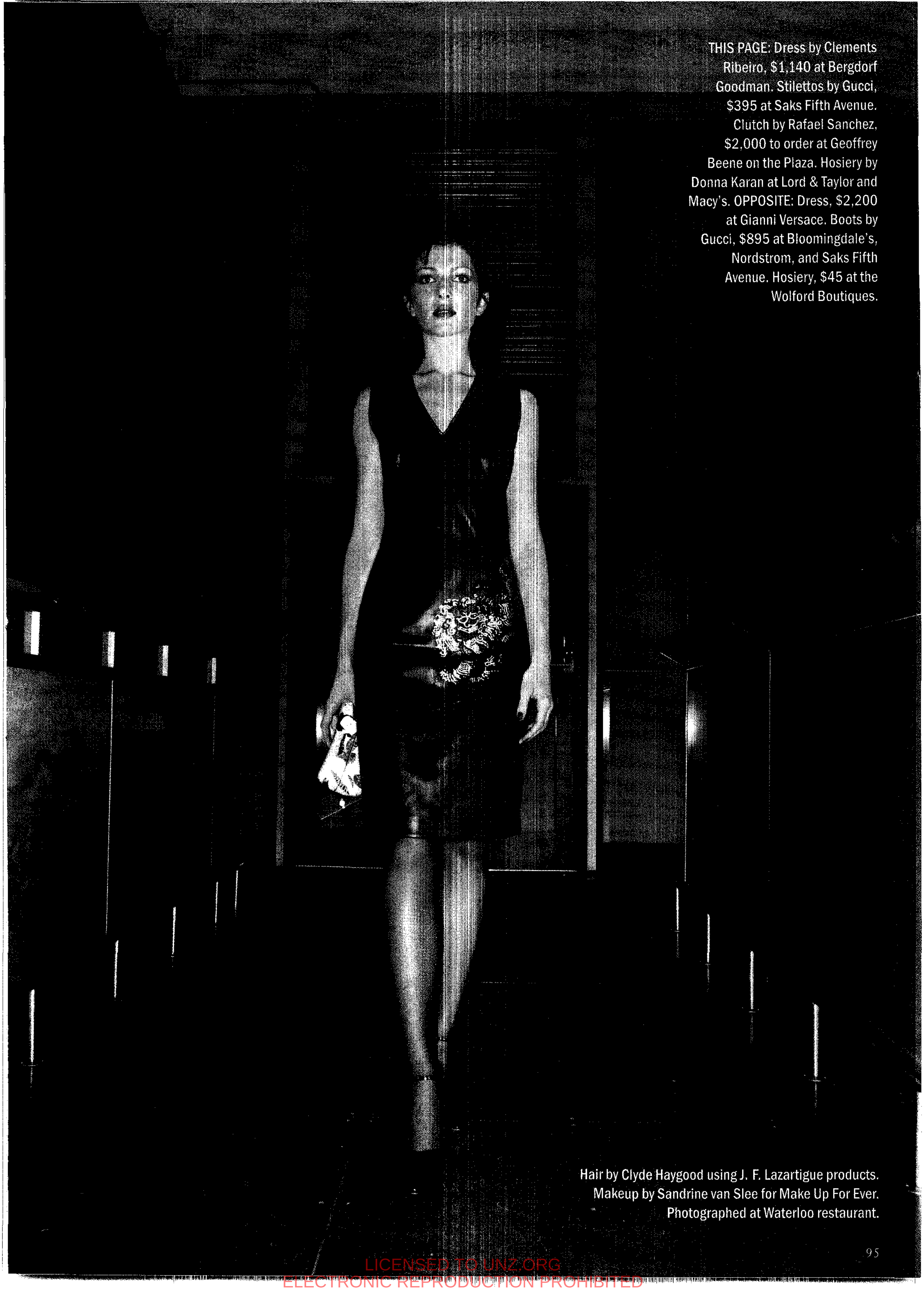
■ second skins

Black leather has become the luxury fabric of choice, but it's still as dangerous as ever.



THIS PAGE: Wrap vest, $2,050, and skirt, $2,025, by Azzedine Alaïa at Barneys New York. OPPOSITE: Zip-front jacket, $1,925, skirt, $995, and mules, $375, by Gucci at Bergdorf Goodman. Hosiery, $45 at the Wolford Boutiques.





THIS PAGE: Dress by Clements Ribeiro, $1,140 at Bergdorf Goodman. Stilettos by Gucci, $395 at Saks Fifth Avenue. Clutch by Rafael Sanchez, $2,000 to order at Geoffrey Beene on the Plaza. Hosiery by Donna Karan at Lord & Taylor and Macy's. OPPOSITE: Dress, $2,200 at Gianni Versace. Boots by Gucci, $895 at Bloomingdale's, Nordstrom, and Saks Fifth Avenue. Hosiery, $45 at the Wolford Boutiques.

Hair by Clyde Haygood using J. F. Lazartigue products. Makeup by Sandrine van Slee for Make Up For Ever. Photographed at Waterloo restaurant.

my life as a man

From my childhood Lone Ranger outfit (boots, belt, and bullets included) to my swan-white John Travolta disco suit, I've never gotten over the high, wild sense of superiority that comes from manly dress.

By E. Jean Carroll

WELLLLLLLLLLLLL, HERE I AM IN MY VIRILE dandelion-yellow jumpsuit, and how marrrrrvelous I look with my face blown all the way arooooooound to the back of my head! How round, how ravishingly spherical, how brilliantly ball-like my rrrrrrrrrrump appears in the manly grip of my parachuuuuuute harness as I plunge spread-eeeeeeeeeEEEEEEeeeeeeeeeagled toward the ground at 123 miles an hour. . . . Yes, honey, to helllllllll with the new "masculine look" fashions. Any fool can zip herself into a man's jumpsuit—the real deal is to *be* a man, and JUUUUUUMP. Just a minute. Hold on. Wait. Let me *think*. Am I supposed to pull this orange cord now? Well, I'll try pulling it just a smidge . . . *WHOOOOOOOOOO!* Okay, okay, I just jerked my pubic bone up through my rib cage . . . but at least the parachute *opened.* Wait—let me check. Good. I've bloated. Excellent! Delightful! Yes, I'm a woman; but if I have only one life, let me live it dressed as a man!

If the clothes fit, wear 'em: The author in masculine finery.

THE FIRST TIME I DRESSED AS A MAN was the immortal day I won third place in the brutally competitive "Why I Love Cheerios" contest and received a Lone Ranger outfit (AN EXACT REPLICA OF THE MASKED MAN'S SUIT!) in the mail—boots, belt, bullets; all it lacked was the Ranger's balls.

I was 7. We lived in an old brick schoolhouse in the dull green hills of Indiana, and I remember raising the beautiful and quite expensive fawn-colored hat with its chic black band out of the mountains of tissue paper and slowly and silently placing it on my head like Napoleon crowning himself emperor of France. And then, while my parents rushed around in a frenzy of high-speed camera-loading and my little sister, Cande, played with the mask, I buckled on the heavy black belt with its silver-spangled holsters, studly row of silver bullets, twin Colt 45's . . . and *Hands up, mister!* I was no longer little Jeanie Carroll. Absolutely not. Oh, no. There was no finer sight than me. I was beyond a doubt the greatest girl in the state of Indiana . . . I was *The Magnificent Masked Person, Destroyer of Boys and Other Morons.*

Through the years, I've worn men's clothes for their "comfort," their "ease," their "freedom," their "simplicity," and their "beauty"; but, honey, I've never gotten over the high, wild sense of *superiority* they give me—the ineffable feeling of being, now and forever, the big Kee-Mo-Sah-Bee.

MOTHER OF JUMPING JESUS! THERE'S CANDACE! FLYING 300 OR 400 yards to my right. Looking impudently trim. It's that blood-red jumpsuit of hers. You know what? Maybe I should wear red on Monday. Well, there's plenty of time to decide. Not much doing out here in L.A. for two wholesome young New Yorkers like Candace Bushnell and me. That's why we hopped a plane with Steve and Ed, two instructors from the Perris Valley Skydiving School. Unfortunately, they just wouldn't stop yelling instructions at us about "rip cords" and "altitudes," and so on and so forth, which, however, Candace and I didn't hear a word of, because we were recovering from our paroxysms of fear and hysteria at being forced to climb on a *scale* and *weigh in.* When, at length, we were restored to what remained of our senses, we found ourselves in a plane at 8,000 feet, and Steve and Ed, the poor bastards, had given up trying to instruct us and had simply snapped themselves to our backs with huge steel military clamps.

Well, you know me; I've always adored military dress. My beautiful scarlet-colored Battle of Trafalgar vest with 45 brass buttons designed by the divine Donna Karan, which I wear in the rakish Admiral Nelson style (open over a crisp, white shirt, which in the admiral's case was shot through with elegant cannon shrapnel), is one of my favorite items of clothing. When I put it on, I feel "ready." I don't know what for.

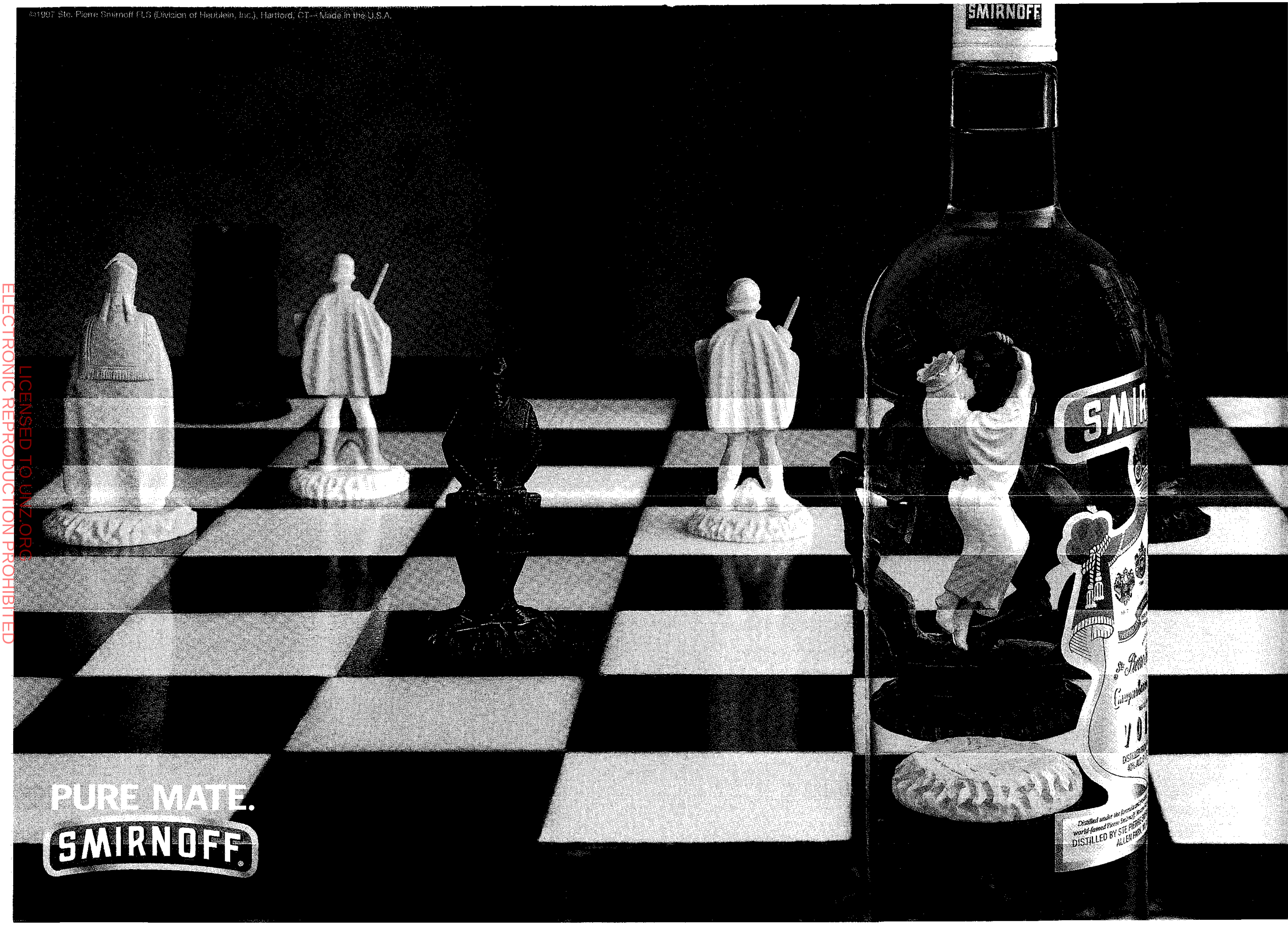
So I was quite comfortable with Steve and Ed's military clamps. Candace, however, contemplated hers for a moment in silence. Then she looked over at me. "I just like the idea of being attached to a goddamn man!" she shouted joyfully above the whirring noise of the propellers. "This is the closest I've gotten to sex in three weeks!"

"Yes," I screeched happily. "Sex between two people can be lovely, but when one of them's wearing clamps, it can be *fabulous*!"

(And to think this could be our last conversation.)

THE SECOND GREAT MAN'S GETUP OF MY LIFE WAS MY SWAN-WHITE John Travolta disco suit, which my ex-husband, John Johnson, the former ABC, former CBS, current NBC anchorman, stunned the crowds in at Studio 54 and then gave to me. I let the pants

Photograph by Matthew Welch.


PURE MATE.
SMIRNOFF®
SMIRNOFF
DISTILLED BY STE PIERRE
ALLEN PARK

©1997 Ste. Pierre Smirnoff FLS (Division of Heublein, Inc.), Hartford, CT—Made in the U.S.A.

out (John! You had the hips of a young Indian brave!), and I wore that damn suit everywhere—parties, reporting, lunches with my editors.

It was a violent wool twill. The crotch-jangling trousers were very tight in the thigh and flared over the shoe, so the moment I zipped them up, my legs slimmed down to the circumference of a can of corn and lengthened an extra eleven or twelve yards. The jacket was double-breasted with alabaster buttons, fitted very concisely over the behind, with the lapels pointing straight out left and right as if they were angry at each other. After I wore this suit for half an hour, it was absolutely filthy.

When I put on my beautiful scarlet-colored Battle of Trafalgar vest with 45 brass buttons, designed by the divine Donna Karan, I feel "ready." I don't know what for.

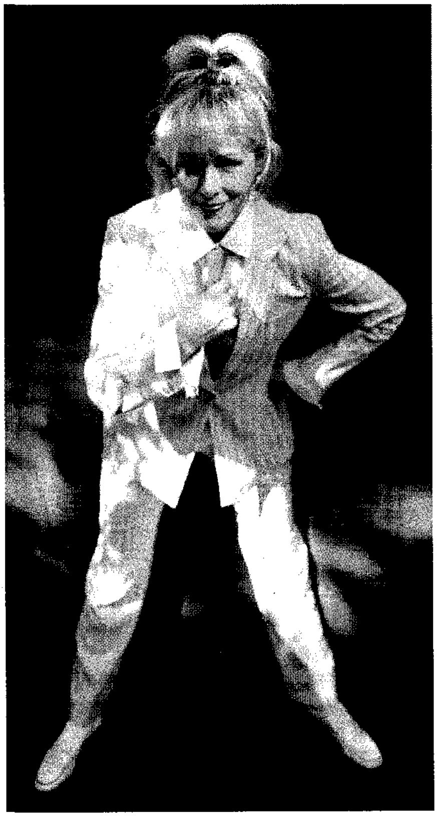
Naturally, in the beginning, I walked around in it looking like a complete transvestite. But over the years, the old John Johnson Travolta has taught me how to steal the fire from it without looking like I'm about to boff Donna Pescow in the backseat of an Impala. The secret (as it is with so many clothes this season) is adding some sort of erotic female element—stilettos that tie on with satin ribbons, a bust-bursting sweater, and so on—but I could add Pamela Lee to this suit, and it would still disco on with its own manly bump! Bump! Bump! Bump! Bump! Bump!

MY GOD, WOULD YOU LOOK AT THAT VIEW! There's the ocean. There're the mountains. There's the Dazzling Dung Ball of L.A. Mmmmm. You know what? I'm tempted to wear this jumpsuit to my big meeting at Brillstein-Grey on Monday. That might work. Right, bail out over 9150 Wilshire Boulevard, free-fall at speeds up to 280 all the way to the rooftop, then come swooping into the office . . . hair swirling insanely . . . eyes bugged out . . . zipper-pulls rattling loudly . . . parachute dragging behind me . . . that's it. *That's* the image—and WHAM! Straight to the deal table. No small talk . . . No lawyers . . . Just ten VPs of development writhing on the floor with excitement.

NEXT UP IN MY MANLY WARDROBE WAS MY great Ernest Hemingway safari suit. I see safari suits are not being shown this fall, thank God! I tell you, ladies: Beware of safari suits. I was wearing my Ernest Hemingway when I experienced a cross-dressing disaster in the Star Mountains of New Guinea, near the border of Irian Jaya.

Actually, it isn't even a "real" Ernest Hemingway but a variation known as a bush dress, which I bought at Banana Republic for $125. It's a turd-green khaki, with two pockets on the breasts, two on the hips, and a belt. It's man-tailored in every detail, except when I wore it for formal occasions, such as the evening when my two guides (Bikki, a fierce Atbalman warrior who stood four feet six, and Sali, a mighty Telefomin at five feet even) and I were lost, starving and huddling by a fire, and I could snap on a little white piqué collar and cuffs.

The skirt falls unattractively three or four inches below my knees. I wore it in New Guinea with baby-blue cross-country-ski socks, Vietnam jungle boots, and my Miss Rodeo America baseball cap. The reason I didn't wear khaki trousers is that I did not want to present an ambiguous image as to which so-called sex I belonged to. I was having a hard enough time persuading the Highland villagers not to run at the sight of me (because of my gigantic size and pale—i.e., *dead*—coloring) as it was. So, naturally, after nearly killing ourselves crossing the Mighty Sepik River, we arrived in a tiny village of five or six huts (excluding the menstrual hut), and the first thing that happened was the villagers took me for a man.



Tie one on: The former Destroyer of Boys suits up.

I was accorded the utmost respect. Had there been any toilets, I would have left the seat up as a mark of my appreciation; but how strange! In New York, I dress like a man and am taken for a fashionable woman; in New Guinea, I dressed like a woman for once and was taken for a fashionable man. There's a lesson for the current season in this: *It takes a lot of money to do either.*

I'VE BEEN SUBSTITUTE-HOSTING FOR Charles Grodin on CNBC, so, of course, I've been wearing my loveliest Charles Grodin outfits—my electric-brown single-breasted, summer-sheened, medium-lapeled Barneys suit, for instance, with a smart brown-and-nougat tie and my two-toned mahogany-and-crème-brûlée lace-ups with a pair of cream-colored socks, almost identical to what Grodin wore in *Beethoven.* And then there's my grouse-breasted, greyhound-waisted, hippo-legged, peacock-colored Vivienne Westwood, which is cut in the Duke of Rottweiler style, and which I wear with a cardinal tie and turkey-comb pumps and which I always forget I have, and then when I remember it I am always joyful. And also my ravishing Harlem-cut, Vandyke-brown pinstripe, which *killed* on Bill Maher. Wait a minute, am I getting Maher and Grodin mixed up? I don't feel so well . . . all this frigging *floating.* I feel all hot and foamy, like I just drank a jug of bath salts. It's wonderful being a woman, but if you substitute for Charles Grodin, *dress* like Charles Grodin. If you wear a jumpsuit, jump. Egads! What's that? *Sheeeeeit!* Here comes the ground! Here comes the ground! Here comes the—EEEEEEEEEK!

Whoooooooa. No, Steve, thank you. I'm okay. Really. Thanks. Really. I'm fine. Thank you so much. No, really. Just let me lie here for a minute with my face in the mud. Okay? I'm fine. *Could you turn off that goddamn video?* Thank you. Where's Candace? Oh. I see she's shucked her blood-red jumpsuit and is swaggering around the drop zone in her chartreuse-and ruby-striped Versace jazz pants like El Cordobés at a corrida. As for me, just let me stagger across this field here . . . No, I *can* walk. Thanks all the same, Steve. Is that a saloon over there? Good. Just let me peel the hell out of this damn jumpsuit. No, no. I'm *fine.* Don't mind me. I'm just going to slump here at the bar with my barf bag. Thank you. Yes, being a man is delightful, but sometimes it just makes me want to puke. ■

Photograph by Matthew Welch.

three weddings three ways

Getting married needn't mean sacrificing your personal style. On these pages, a variety of gowns to fit a variety of moods–whether traditional, avant-garde, or hip–and all the eveningwear that goes with them.

Photographed by
Aldo Rossi

traditi

onal

An ivory gown for the bride,
a classic tuxedo for the groom,
and elegant black-tie finery for
all the members of the wedding.

avant-garde

Something old (Edwardian suits), something new (a hand-painted origami gown), something borrowed ("recycled" mink), and something blue (by Ornette Coleman, of course).

hip

The vows were multicultural, the reception was Thai food and Chemical Brothers, and the dress code was chain mail and iridescent taffeta. But who kept shedding ostrich feathers?

three different weddings

Makeup: Susan McCarthy for Shu Uemura.
Hair: Hairpeace, N.Y.C.

TRADITIONAL

Children: On Cecilia Becker, Josephine Becker, Quinn Jackson, and Floy Salembier: Dress and shoes by VWBC, to order. On Justin Minskoff: Shirt, tie, shorts, suspenders, and shoes by VWBC, to order. Topiaries courtesy of Greenwich Orchids & Fine Flowers (Greenwich, Conn.) FROM LEFT TO RIGHT: On Fabienne Anstey: Dress, $6,355, and jacket, $3,855, at the Valentino Boutique. Earrings, $2,900, by Elsa Peretti exclusively for Tiffany & Co. Shoes, $260 at D & G. Hosiery by Donna Karan at Lord & Taylor and Macy's. On Bob Archer: Tuxedo, $3,500, shirt, $550, and bow tie, $215, by Brioni at Brioni and Bergdorf Goodman. Shoes, $510 at Prada Madison Avenue. On Madeleine Archer: Tuxedo, $1,250, and bow tie, $47.50, at Polo Ralph Lauren Madison Avenue. Shirt, $415 at Giorgio Armani. On Shelly Smith: Tunic and skirt by Vera Wang Ready-to-Wear, $1,990 at Vera Wang Madison Avenue. Earrings, $850 at J. Mavec. On Blaine Worth: Tuxedo, $796, shirt, $149.50, and bow tie at Paul Stuart. Shoes by J.M. Weston, $495 at J.M. Weston and Saks Fifth Avenue. On Devon Archer: Tuxedo, $975, shirt, $125, and bow tie, $65, by Boss Hugo Boss at Hugo Boss Shop (Short Hills, N.J.), and Saks Fifth Avenue. Shoes by J.M. Weston, $450 at J.M. Weston and Saks Fifth Avenue. Ring by Robert Lee Morris. On Jenny Copp: Bridal gown by Vera Wang, $5,950 at Vera Wang Madison Avenue. Ring by M + J Savitt, $115 at Fragments and Saks Fifth Avenue. On Cristina Mechelli: Dress by Geoffrey Beene, $2,790 at Geoffrey Beene on the Plaza and Bergdorf Goodman. Earrings by Tiffany & Co., $13,500 at Tiffany & Co. On Michael Moy: Suit, $1,940, shirt, $415, and bow tie, $55, at Giorgio Armani. On Lindsey Berns: Dress by Bill Blass, $2,500 to order at Saks Fifth Avenue. Coat by Bill Blass, $4,500 at Nordstrom and Saks Fifth Avenue. Earrings, $2,900, by Elsa Peretti exclusively for Tiffany & Co. On Michael Conboy: Tuxedo, $1,420, and shirt, $286, by Joseph Abboud at Saks Fifth Avenue. Bow tie by Charvet, $95 at Bergdorf Goodman. Shoes by J.M. Weston, $450 at J.M. Weston and Saks Fifth Avenue. On Lovelady Belle Young: Dress by Vera Wang Ready-to-Wear, $1,145 at Vera Wang Madison Avenue. Shoes by Manolo Blahnik, $455 at Barneys New York and Bergdorf Goodman. Earrings, $115, and cuff, $635, by M + J Savitt at Fragments and Saks Fifth Avenue. On Jeff Simmons: Tuxedo, $598, shirt, $128, bow tie, $25, and studs, $160, at Brooks Brothers. Shoes, $165 at Botticelli.

AVANT-GARDE

FROM LEFT TO RIGHT: On Nelson Mui: Suit, $1,080 at Dolce & Gabbana. Shirt, $245, and tie, $115, by Vivienne Westwood at Untitled, Saks Fifth Avenue, and Barneys New York. Shoes, $270 at Dolce & Gabbana. On Michele Oka Doner: Dress, $16,700 at Yohji Yamamoto. Ring by M + J Savitt, $300 at Fragments and Saks Fifth Avenue. Necklace, model's own. On Frederick Doner: Suit by Vivienne Westwood, $1,655 at Barneys New York, Saks Fifth Avenue, and Untitled. Shirt, $345 at Emporio Armani. Tie, $45 at Sulka. Shoes by Joseph Fenestrier, $525 at Barneys New York. Cufflinks at Paul Stuart. On Maria Goodman: Dress by Isaac Mizrahi, $3,565 at Bergdorf Goodman. Shoes by Martine Sitbon, $420 at Bagutta. On Ben Schneider: Suit, $1,193, and vest, $405, at Dolce & Gabbana. Shirt by Gene Meyer, $115 at Barneys New York, Bloomingdale's, and Saks Fifth Avenue. Tie by Richard James, $110 at Bergdorf Goodman. Shoes, $310 at Emporio Armani. On Susan Glass: Jumpsuit by Jean Paul Gaultier, $1,145 at Saks Fifth Avenue. On Saudia Young: Scarf by Stephan Janson, $430. Suede tunic, $1,120, and skirt, $750, by Jean Paul Gaultier at Saks Fifth Avenue. Shoes, $500 to order at Manolo Blahnik. Earrings by Cara Croninger, $130 at Julie Artisan Gallery and Troy. On Frank Poueymirou: Suit, $1,795, and sweater, $695, by Ralph Lauren at Polo Ralph Lauren, Barneys New York, and Saks Fifth Avenue. Shoes by J.M. Weston, $450 at J.M. Weston and Saks Fifth Avenue. Cigar at Tsar Cigars. On Aya Kanai: Jacket by Joan Vass N.Y., $2,200 at Bergdorf Goodman and Henri Bendel. Pants by Joan Vass N.Y., to order at Bergdorf Goodman and Henri Bendel. Bangles by Cara Croninger, $130 at Julie Artisan Gallery, and Troy. Shoes, $260 at D & G.

HIP

FROM LEFT TO RIGHT: On Jace Clayton: Suit by Katharine Hamnett, $2,200 at Barneys New York. Sweater, $1,400 at Giorgio Armani. Boots by Gucci, $895 at Bloomingdale's, Nordstrom, and Saks Fifth Avenue. On Andrea Perini: Dress with fur wrap by Marni at Barneys New York, Henri Bendel, and Saks Fifth Avenue. Boots, $650 at Manolo Blahnik. Earrings by M + J Savitt, $115 at Fragments and Saks Fifth Avenue. On Matthew Ammirati: Shirt, $250, and pants, $270, by Costume National Homme at Costume National, M.A.C. (San Francisco), and Traffic (Los Angeles). Boots by Joseph Fenestrier, $550 at Barneys New York. On Thea Kulick: Dress, $1,930, and coat, $1,210, by Prada at Barneys New York, and Bergdorf Goodman. Shoes by Versus by Versace, $400 at Versace. Earrings by Tiffany & Co., $13,500 at Tiffany & Co. Hosiery by Donna Karan at Lord & Taylor and Macy's. On Lisanne: Jacket with *faux*-mink trim, $2,495, and skirt, $515, by Richard Tyler Couture, at Saks Fifth Avenue, and Tyler Trafficante (Los Angeles). Earrings, $2,900, by Elsa Peretti exclusively for Tiffany & Co. Hosiery by Donna Karan at Lord & Taylor and Macy's. Bridal bouquet at Antony Todd Inc. On Jinn Gussenhoven: Jacket, $775, and shirt, $280, by Costume National Homme at Costume National, M.A.C. (San Francisco), and Traffic (Los Angeles). Shoes, $510 at Prada Madison Avenue. Ring by Robert Lee Morris. On Jamie Rejent: Jacket, $1,295, and pants $750, by Jean Paul Gaultier at Saks Fifth Avenue, Georgina (Hewlett, N.Y.), and Mitchell's of Westport. V-neck shirt, $55 at Emporio Armani. Boots at Costume National. On Phoebe Robinson: Coat, $2,630, and skirt, by Dolce & Gabbana at Nordstrom and Shauna Stein (Los Angeles). Bodysuit by Calvin Klein, $38 at Lord & Taylor and Macy's. On Lindsey Berns: Dress, to order at Versace. On Devon Cahan: Top, $565, and skirt, $275, at Anna Sui. Baccarat champagne flutes at Fortunoff. THIS PAGE: Gorham sterling plates, service for twelve, $3,950, and Tuileries dessert forks, service for eight, $250, at Fortunoff.

Fall Fashion Issue

Text by Ariel Kaminer. Text for "Now Playing on Broadway" by Sarah Bernard. Fashion Assistants: Fabienne Anstey, Lindsey Berns, Maria Goodman, Nelson Mui, and Andrea Perini.

VARDA

149 SPRING STREET – SOHO
NEW YORK, N.Y. 10012
TEL.: 212-941-4990

786 MADISON AVE.
NEW YORK, N.Y. 10021
TEL.: 212-472-7552

me reimagined

Do new clothes make a new person? Our writer performed an experiment: having herself dressed by three different stylists. She was fascinated—and frightened—by the women created.

By Rebecca Mead

LAST YEAR, I HAPPENED TO START WRITING ABOUT FASHION, a subject in which I had up until then a largely utilitarian interest. (I find pants that fit; I buy three pairs of them and then stop thinking about buying pants.) As I spent time in the world of fashion, though, I found myself struck by deep, rather unprofessional desires.

These were not, as might be expected, cravings for particular clothes. That would be too easy, and would require a more settled sense of style than I, faced with the inventiveness of the fashion world I was discovering, considered myself to command. Rather, I was overwhelmed with a longing for one of these fashion people to take me in hand and tell me what to do. When I was interviewing Donna Karan and she insisted I could design a collection—"I want you to go to the show," she said, "and make believe you are shopping at Bergdorf Goodman. You go through the things and you pick color and you pick fabric, and you say, 'That feels good; I would like to wear it' "—I thought, *Donna doesn't understand at all.* When I go to Bergdorf Goodman, about once every three years, and am faced with all those choices, I dissociate. The very words *Bergdorf Goodman* induce mild panic. It's easy for someone like Karan to say, "Just choose what you want." But I don't know what I want. What I want is someone to tell me what I want.

In this, of course, fashion is a lot like life, in which, for me at least, the fantasy of being rescued looms pretty large. (And is in perpetual conflict with an equally persuasive disinclination to submit to another's dictates. There is more than one style in my psychic wardrobe.) Last summer in Milan, where I was interviewing Giorgio Armani, I saw one of his models sitting on the floor at a fashion show, the beige dress she was wearing pooling in beautiful folds around her, and I wished I could throw myself weakly into the designer's arms and beg him to interpret me as he had interpreted this lovely girl—to reflect me back to myself with his wisdom, so much greater than my own. I wanted, in fashion, perfect comprehension—the kind of thing that, in life, we all long for from lovers, or parents, or shrinks. Demanding, certainly. But don't we all just want to be understood?

Emily Fitch, like the author an English expat, makes pragmatism appealing with this elegant but comfortable all-cashmere outfit by Marc Jacobs.

AND SO, AS AN EXPERIMENT, I ASKED THREE STYLISTS—EMILY FITCH, Vincent Boucher, and Jennifer Elster—to tell me what to want. I met each in turn for coffee, and a week later, they showed up one by one in a photographic studio, ready to dress me. I tried not to tell them too much about my own dress sense, though I was willing to tell them details about myself that might inspire their insight. I wanted my stylists to read me, and instruct me. It would be an adventure in submission.

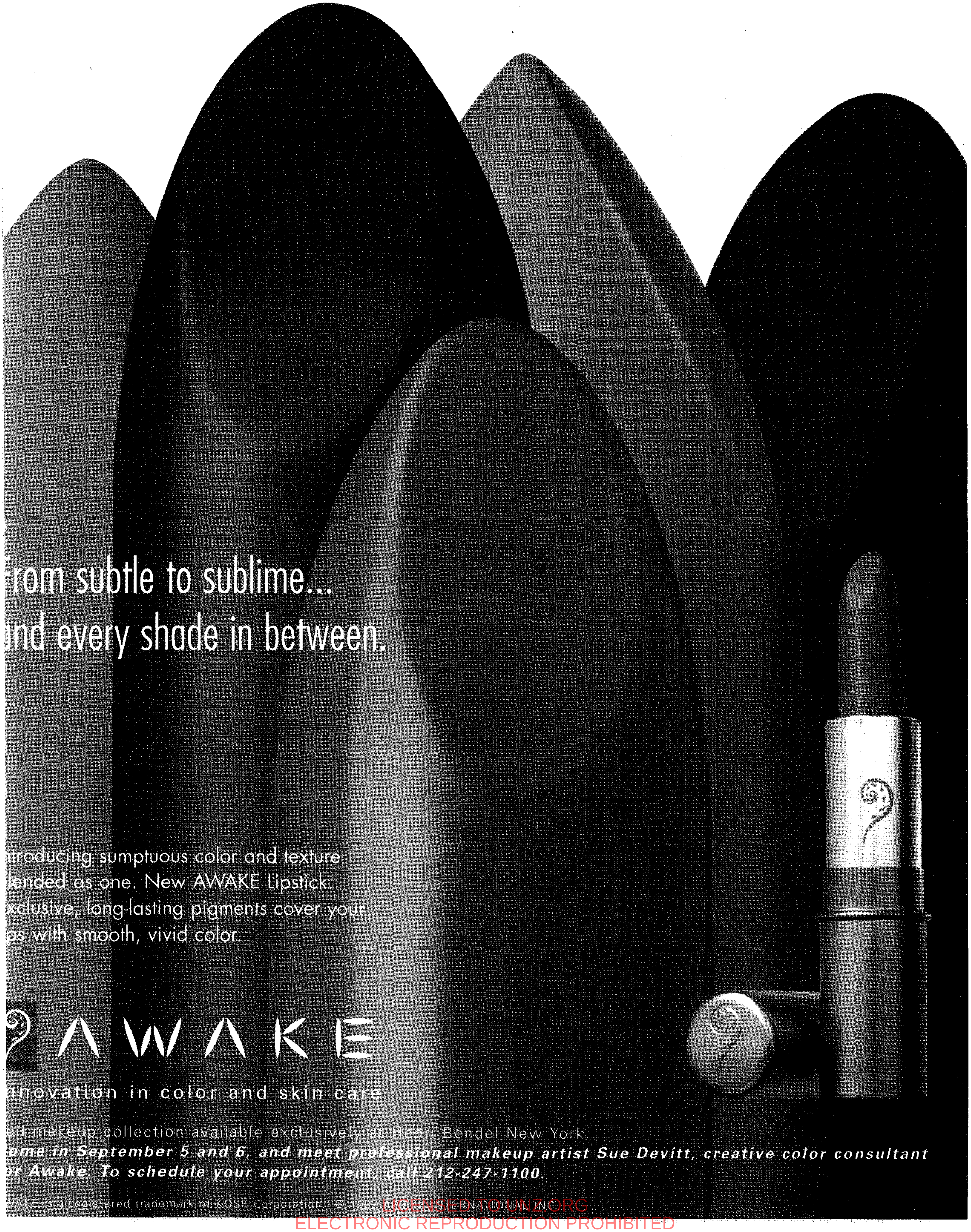
Emily Fitch is known for favoring classical, luxurious looks; she was blonde, cool, capable of wearing beige with aplomb, and, like me, an expat from England. I confessed my inability to accessorize, and told her that after nine years of living in the United States, I still can't remember what my American shoe size is. I said that I've always thought it would be great to be obliged to wear a chador, that I'd love not to have to think about wearing anything but a big, black cover-up.

Jennifer Elster, whose book displayed a lot of stylishly disheveled models and musicians, showed up looking stylishly disheveled in a tube top, pants, and floppy sandals. She asked how I had felt about my looks when I was 12 years old. I was perpetually mistaken for a boy, I said, a small, skinny boy with short hair. In an effort toward girlishness, I had had my ears pierced, after which I wept for days. It felt like a terrible self-mutilation; I'd done something awful and irrevocable. I told her how, three years ago, I'd shown up at my brother's formal English wedding wearing pants while all the other women were in floral dresses. They were floral-patterned pants—my best, unconscious effort at conforming while still managing to do something subversive. As we parted, Jennifer said to me firmly, "I know exactly what I'm going to do with you, but you have to trust me." Weakly, I made one last claim for my conservatism, pointing at her tube top. I'd never wear something like that. "I know you wouldn't," she said. "But neither would I have done, six months ago."

By the time I met Vincent Boucher—who used to be the fashion director of *Esquire* and now styles for Nautica, among other clients—I was becoming nervous about the tastes of my stylists. Vincent wore a purple tailored shirt, and his very neat hair looked blow-dried and highlighted.

(continued on page 114)

Photograph by James Smolka.



rom subtle to sublime...
nd every shade in between.

ntroducing sumptuous color and texture
lended as one. New AWAKE Lipstick.
xclusive, long-lasting pigments cover your
ps with smooth, vivid color.

AWAKE

nnovation in color and skin care

ull makeup collection available exclusively at Henri Bendel New York.

***ome in September 5 and 6, and meet professional makeup artist Sue Devitt, creative color consultant
or Awake. To schedule your appointment, call 212-247-1100.***

WAKE is a registered trademark of KOSE Corporation. © 1997 AWAKE INTERNATIONAL INC.

the kids are all right

In Paris this summer, two British upstarts, Alexander McQueen and John Galliano, thumbed their noses at an outraged fashion Establishment—weaving fury and fantasy into haute couture.

By Chip Brown

WHEN YOU'RE NEW TO THE BIG SHOWS, there's a moment when you worry that maybe you won't be able to hold on to your old life. That maybe haute couture has upped the ante of desire and gratification so high you'll never go back but will live out your days as one of those pathetic wretches in *Hello* magazine entreating egretlike 18-year-olds to join them at Regine's for a glass of Sambuca. . . . And to think that once you were attached to functional clothes, and prompted by dreary egalitarian tendencies to look askance at capitalist mannequins in $30,000 frocks. Now you just want to keep your illicit squat at the Dior show, as if there was some emotional stability in the anchorage of a chair by a potted tree in a stage-set greenhouse. And there was for a while, wasn't there? Until Shalom blew through the Bagatelle Gardens. . . .

OF THE DOZEN OR SO FALL SHOWS IN PARIS, JOHN GALLIANO'S HAUTE couture collection for the house of Dior and Alexander McQueen's for Givenchy were the only two must-see events. Tension, surprise, breaches of taste, and egregious disruptions of the status quo are not normally hallmarks of haute couture, but ever since the so-called Britpack invasion—the vanguard of which consists of McQueen and Galliano—the season wouldn't be complete without a scandal to excite the press.

Fashion fanatic: The scene at McQueen.

At 28, McQueen crashed the Paris couture scene with a reputation as an *enfant terrible* and an eye for designs suffused with violence and other darkly unaristocratic emotions. Galliano, a rather seignorial 37, had earned a reputation for impolitic behavior (he once stood up a dinner date with the Queen of England) and cut-on-the-body clothes that put the practical needs of heiresses and socialites a distant second to his own sense of fantasy and romance.

McQueen's show was first. In case any of the older Givenchy clients had a heart attack, it was conveniently booked into the Paris medical school named after René Descartes, the great French thinker who propounded a despiritualized view of the human body. Before the show, the British newspapers were all in a decidedly un-Cartesian lather about some daft rumor that McQueen was using human remains in his collection.

Inside the hall, where TV-camera lights created bright pockets of glamour in the moody red-blue gloom and the music of a string quartet warred with chirring cell phones, the long, high-ceilinged galleries were hung with swags of red cotton; the floors were covered with Persian carpets and the skins of bears and tigers and lions. Live ravens huddled miserably in man-size birdcages. You got the feeling that it would not be a Marxist-Leninist brigade bursting in to machine-gun the tony crowd but a cabal of outraged animal-rights activists.

"Five American dollars for the first eye those birds peck out," said a publisher of a U.S. fashion magazine. "It's Tippi Hedren all over again."

Isabella Blow, who had carved out a niche as McQueen's muse, arrived in skintight vinyl with a collar and chain. "I am my own dog," she declared. Her reflections were cut short by banshee screams, and out from behind a red screen at the top of some candle-littered stairs, a flock of international swans emerged in the handiwork of Alexander McQueen—plaid bustles, gaiters, split-open boots with long, wagging tongues, orange gloves, stiltlike platform shoes, hats made of bird-inhabited birdcages, magnificently trashy jumpsuits made of purple leather and leopard skin. The hair on the models was wound into wheels or piled into overgrown compost heaps or, in one case, coiled into a blonde ziggurat so tall it was hard for the woman to get her coif under a transom and into the back gallery. One poor model had to navigate the route with her head and face completely cloaked in a red chador, though she seemed much more at ease than her comrade Honor Fraser, carrying a hooded falcon on a couture glove.

On each pass, the goddesses paused before the tiers of photographers to project their ideas of animality, power, helplessness, degradation, and sovereignty, and otherwise suggest confusion in the categories of predator and prey. Perhaps these *were* aristocratic emotions that McQueen was trying to elicit: contempt and disdain and rage and tooth-and-claw class consciousness all thrown together in a Mad Max miscellany. It was as if McQueen suspected that couture, which purports to eroticize women and tailoring, actually eroticizes money and the dominion of elites, and he hated himself for participating in it, and was going to indulge the perversity of fetishizing brutality and ugliness as a righteous commentary about the nasty business of royal pleasure.

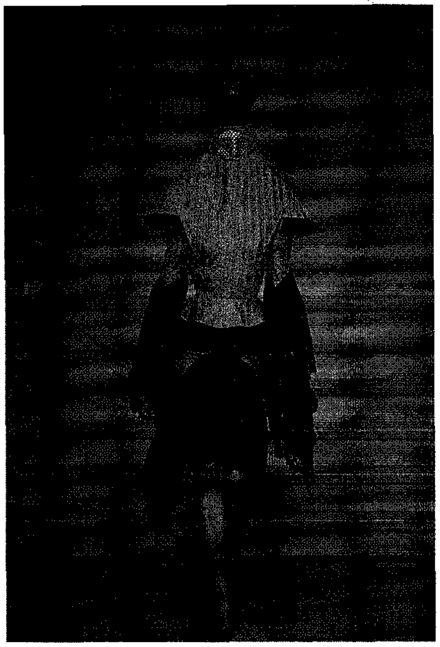
At the end of the show, McQueen himself shuffled down the aisle with the side of his head shaved and a falcon perched on his arm. He looked like a zhlubby gaffer hunting for a place to plug in a light. But you knew he was onto something because people were so pissed off.

Photographs, this page and following page, by Chandoha Valentino.

They milled around outside where the limousines were idling on the Rue des Saints-Pères. "I hated it. I've seen it all before—it's a collection for necrophiliacs," cried one of the deans of fashion criticism. His opinion was distorted in retransmissions until it became "It's a collection for narcoleptics." Bedwear for sex with the dead is bad enough, but a collection that puts people to sleep is the real kiss of death.

Models trickled out of the med school in civilian clothes. Demi Moore emerged wearing sunglasses and a ring of couture bodyguards who plowed through the crowd and body-slammed her into a waiting minivan. Good grief! If it was so hard for her to get from the hall to her transportation why didn't she just borrow one of the couture chadors and make the trip in the perfect leisure of anonymity? (But then what pleasure would there be in being Demi Moore without the raiment of self-importance?)

The next morning in the *International Herald Tribune,* the incorruptible Suzy Menkes wrote that couture was supposed to make women look wonderful, not weird. But what women, exactly? The market for couture has largely collapsed in the past ten years. And perhaps McQueen didn't want to be a dressmaking lackey for the superrich. Maybe in the enraged idealism of his youth, he thought designers should do more than enchant the likes of Demi Moore. Was he nourishing some secret revolutionary impulse to incorporate the otherness of the outcast, the un-thin, the un-rich, the un-beautiful, the un–Nan Kempners who were massed behind the barricades outside the medical school?


Flights of fancy at John Galliano's Dior show.

Could a designer disdain conventional ideas of beauty under the banner of an aesthetic that took into account the moral and political contexts of beauty? Given its association with female subjugation, what was a couture chador, really, but an elaborate joke on couture itself? Westerners could no more applaud its lines and tailoring than they could a collection of Nazi winter coats with appliqué Stars of David made of iridescent taffeta. Perhaps the young British firebrand was saying that art, even the art of haute couture, had an obligation to be more than simply beautiful lest its beauty be employed in the service of political oppression, class inequities, or for that matter, merchandising. (McQueen would be his own dog very quickly, and looking for a new kennel, if he were determined to gnaw on this old Commie bone.) More likely, in an age of market accommodation and cultural relativism, the design house wanted to tap some big Middle Eastern clients who were rabid for designer chadors.

THE DIOR SHOW TOOK PLACE THE NEXT AFternoon in the Bagatelle Gardens in the Bois de Bologne. Straw hats and fans were issued, and waiters circulated with glasses of

(continued on page 183)

"With Premium Outlet Shopping™ instead of dreaming of designer fashions, I'm wearing them."

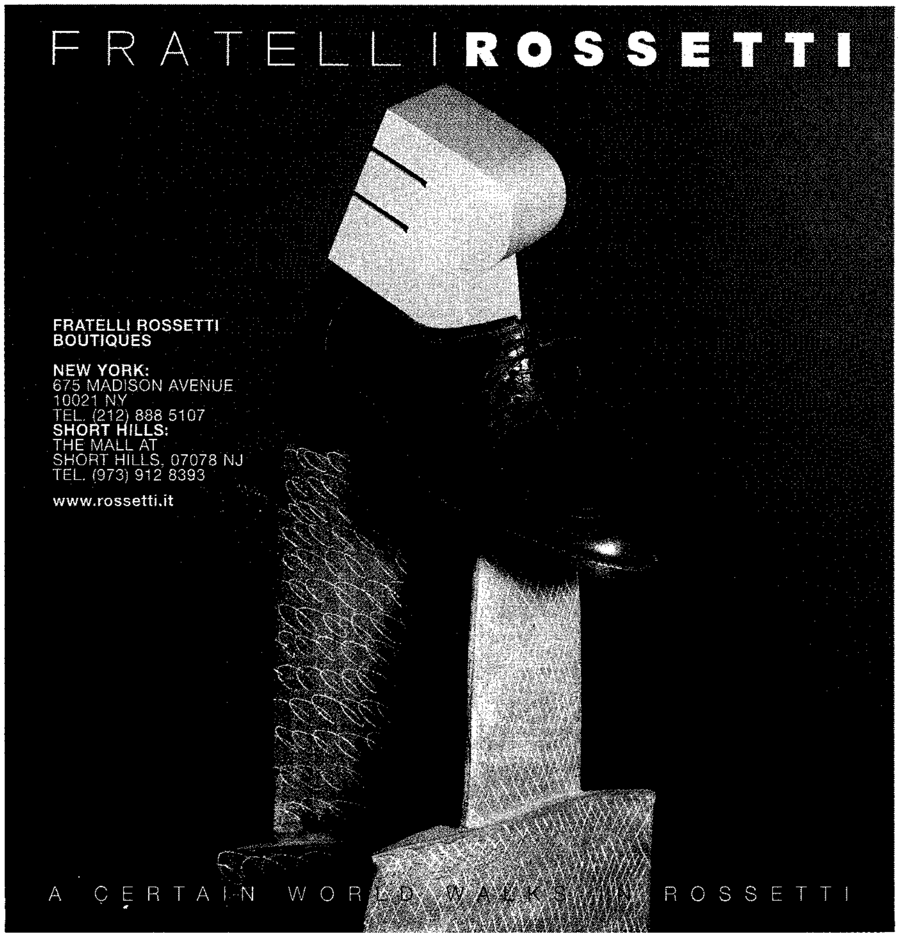
If you have impeccable taste and impossible standards, Premium Outlet Shopping is for you. Save 25% to 65% every day on designer labels and name brands. After all, your taste is too expensive to shop anywhere else.

LIBERTY VILLAGE PREMIUM OUTLETS
60 stores ■ Church Street
Flemington, NJ ■ (908) 782-8550
All centers are open daily.

WOODBURY COMMON PREMIUM OUTLETS
150 stores ■ Exit 16, NYS Thruway
Central Valley, NY ■ (914) 928-4000
ShortLine Bus service daily to center.

CLINTON CROSSING PREMIUM OUTLETS
70 stores ■ I-95, Exit 63
Clinton, CT ■ (860) 664-0700
Featuring Off 5th – Saks Fifth Avenue Outlet.

www.chelseagca.com
CCG Listed NYSE

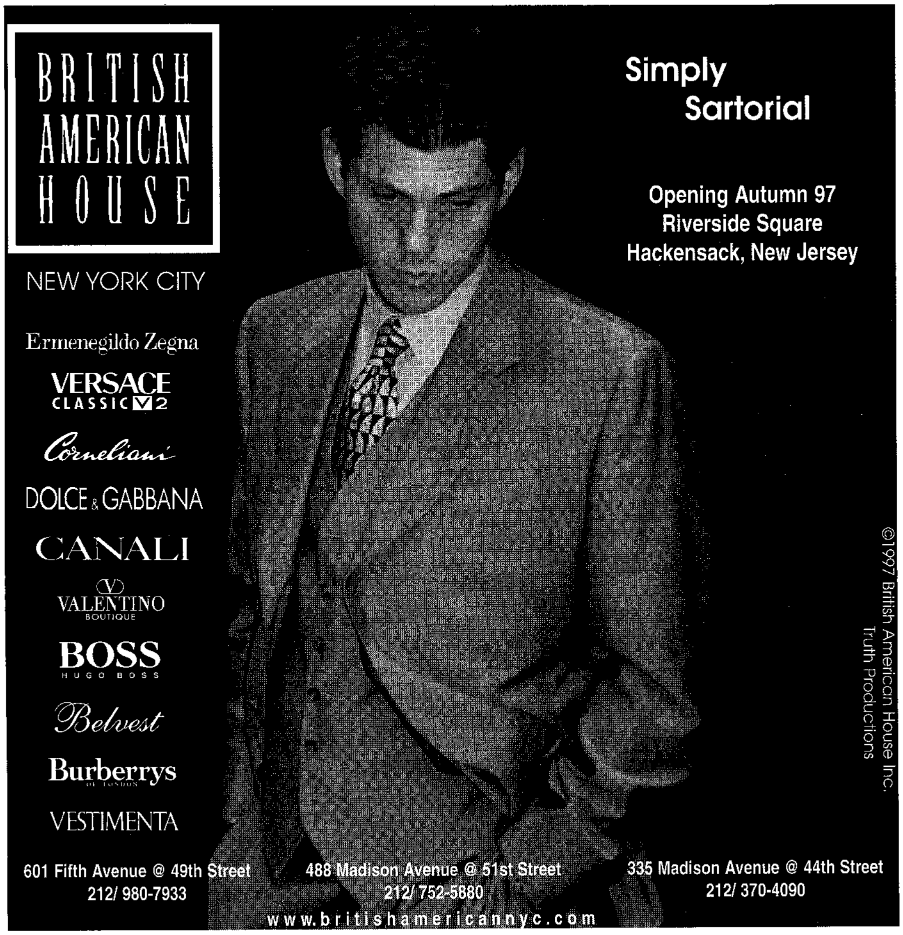

FRATELLI ROSSETTI

FRATELLI ROSSETTI
BOUTIQUES

NEW YORK:
675 MADISON AVENUE
10021 NY
TEL. (212) 888 5107
SHORT HILLS:
THE MALL AT
SHORT HILLS, 07078 NJ
TEL. (973) 912 8393

www.rossetti.it

A CERTAIN WORLD WALKS IN ROSSETTI


BRITISH AMERICAN HOUSE
NEW YORK CITY

Ermenegildo Zegna
VERSACE CLASSIC V2
Corneliani
DOLCE & GABBANA
CANALI
VALENTINO BOUTIQUE
BOSS HUGO BOSS
Belvest
Burberrys OF LONDON
VESTIMENTA

Simply
Sartorial

Opening Autumn 97
Riverside Square
Hackensack, New Jersey

601 Fifth Avenue @ 49th Street
212/ 980-7933

488 Madison Avenue @ 51st Street
212/ 752-5880

335 Madison Avenue @ 44th Street
212/ 370-4090

www.britishamericannyc.com

©1997 British American House Inc.
Truth Productions

talking threads

Thirteen New Yorkers discuss their wish lists for fall, their style, and the fashion skeletons in their closets.

By Ariel Levy

Isaac Mizrahi, Film Star **WHAT IS ON YOUR FASHION MUST-HAVE LIST FOR THIS FALL?** A mannish pantsuit with wide-legged trousers, a pair of pointed-toe lizard pumps with high underslung heels, a white handmade cashmere fisherman's sweater. **WHAT OLD FAVORITE DO YOU REFUSE TO THROW OUT OF YOUR CLOSET?** The perfect blue-and-white-striped ribbed-knit boat-neck T-shirt with three-quarter-length sleeves. It's so old and ripped up and looks chic-er than anything. **HOW WOULD YOU DESCRIBE YOUR LOOK?** Fred Astaire meets Woody Allen.

Peggy Noonan, Blonde Wonk **MUST HAVE:** I just may get a lovely pinstriped suit. And I have to have a pair of those square-toed shoes—they've been out for about two years, so I figure it's time. **CAN'T LOSE:** A black shoulder bag made out of very short fur that I bought for about 80 percent off a couple of years ago. I've made no use of it, but I just can't throw it out because it's so sleek and beautiful. **MY LOOK:** Fashionably emaciated—it's a lie, of course.

Ivana Trump, Platinum Member of the First Wives Club **MUST HAVE:** Either the Richard Tyler skinny power pantsuit or the Oscar de la Renta suit in plaid. **CAN'T LOSE:** My Madame Grès haute couture gown will always be part of my wardrobe! **MY LOOK:** I enjoy

Photographs: top to bottom, Walter Weissman/Globe Photos; Deborah Feingold/Outline; Rose Hartman/Globe Photos.

power dressing and sometimes even a little on the splashy side, but why not? I love being a woman!

Linda Fiorentino, Nike and Prada Enthusiast **MUST HAVE:** Anything from Prada, and any Nike basketball sneakers. **CAN'T LOSE:** Original Prada Oxford shoes. **MY LOOK:** A cross between . . . Nike and Prada.

David Brock, Photogenic Conservative **MUST HAVE:** A shorter, slimmer black wool coat. **CAN'T LOSE:** Short black cutoffs, made from an old pair of Versace jeans. **MY LOOK:** Black on black.

Candace Bushnell, City Sexologist **MUST HAVE:** I'll probably want one of those new suits with the short skirts—but not too short. And boots are always on my list; all I ever have on my feet are boots. **CAN'T LOSE:** I actually have a dress from the eighties that's bright green with long fringe and no straps. I haven't worn it for about eight years, but I can't get rid of it. I also have some fabulous suits by Montana from the eighties—a yellow pantsuit and a pink one with a little skirt. I like to keep them because I figure someday my little girls will dress up in them, although at this point it's looking doubtful that'll happen. **MY LOOK:** I look at clothes as costumes—I like clothes that are simple but also some that are flashy—whatever I'm in the mood for that day.

Martha Stewart, Lifestyle Czarina **MUST HAVE:** Nothing. **CAN'T LOSE:** My leather-collared gabardine outer jacket. I wear it everywhere. **MY LOOK:** Tailored casual.

Calvin Klein, God of Minimalism **MUST HAVE:** A Calvin Klein black-on-black cashmere suit in camel. **CAN'T LOSE:** Worn, ripped T-shirts. **MY LOOK:** Relaxed, comfortable, modern.

Spalding Gray, Raconteur **MUST HAVE:** Black Rockport shoes to wear to the opening of *(continued on page 180)*

Photographs: top to bottom, Lisa Rose/Globe Photos; Rose Hartman/Globe Photos; Gregory Pace/Sygma.

LOCATION.

REPUTATION.

TOURIST DESTINATION.

5,000 SQUARE FEET

PRIME RETAIL SPACE AVAILABLE

Located within the newly renovated
Grand Hyatt New York
at 42nd Street
and part of Grand Central Station

Call Grand Hyatt's Exclusive leasing agent
Contact: Robert Futterman/Stuart Arkin
(212) 557-9090
Garrick-Aug Associates
Store Leasing Inc.

Classic Collection
1056 Third Ave..
New York N.Y. 10021
212-838-1525

Studio Collection
1375 Third Ave.
New York N.Y. 10028
212-570-2236

Chelsea/Clearance
122 West 18th Street
New York, N.Y. 10011
212-675-3212

THE CHANEL SOFA BED

AS SHOWN, $3135
STARTING PRICE, $2375

Carlyle custom convertibles, ltd.

Manufactured by us, *for* us, and ourselves alone.

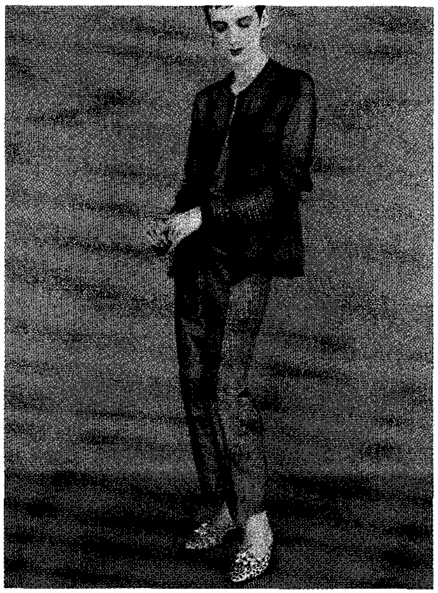
LASER VISION CORRECTION

- Reverses Nearsightedness and Astigmatism
- Meets Government Safety Standards
- Safer than Sleeping in Your Contact Lenses, Even Safer than Car, Train or Plane Travel
- Affordable Payment Plans Available

1.800.772.L5A2S7E3(R)

for Complete Information or a Consultation

ADVANCED EYE CARE ASSOCIATES 750 PARK AVENUE AT 72ND ST. eyecare@webdriver.com



You don't wear gold pants unless you want to be noticed. Vincent Boucher says this Dries Van Noten outfit is fashion for the "thinking woman."

Mead *continued from page 108*

I was also becoming afraid of what I was giving away. "It's my job not to be noticed," I said. "It's my job to be recessive, to persuade others to show themselves to me without exposing myself." He smiled, not altogether kindly.

"ARE YOU READY FOR YOUR DAY OF TORTURE?" Emily asked on the morning of the shoot. Instantly, I visualized her in a dominatrix outfit. She had a look on her face that suggested she was hoarding secrets, and she had a rack full of clothes. And then she said the magic words: She told me she wanted to give me a "modern-day Audrey Hepburn look." Most of the women and some of the men I know would die for a modern-day Audrey Hepburn look, or any kind of Audrey Hepburn look.

Getting dressed with Emily was a bit like going shopping: We bought what fitted. The dove-colored Helmut Lang suit swamped me. So did the long Ralph Lauren jacket. Then Emily put me in a pair of beige pants and a camel-colored tight-fitting turtleneck, both from Dolce & Gabbana, and gave me a towering pair of Patrick Cox heels. This outfit was the perfect spiffed-up version of my quotidian dress: I spend every winter wearing turtlenecks and pants and wishing that I was pulled-together enough to have a wardrobe filled with great jackets. The outfit felt like me, which, strangely, was mildly disappointing. I realized I had hoped for some sort of surprising transformation.

Next was Marc Jacobs: a cashmere skirt, knee-length, and therefore skirting frumpiness; a cashmere tank top and coat; and a cripplingly high pair of shoes. "Simple and structured," she called it. "You seem to be quite practical, and these shoes are unpractical. I wanted to put you in something different." Without the coat, the outfit felt stark and clean, wonderfully pared down. In the pale, luxurious coat, I felt in imminent danger of being caught as an imposter.

WHEN, IN THE EARLY AFTERNOON, I SAW THE rack of clothes Vincent had brought, I was terrified. The leather Gucci pantsuit? The wide suede pants from Chanel? He put me in a tight-fitting, extremely low-cut Chanel sweater, multicolored and violently textured, which clung to my rib cage and flared at my hips. He adored it; I fiddled with the neckline and was silently appalled. We moved on to Dries Van Noten, a delicate gauzy shirt over a camisole, with gold brocade pants and a perplexing pair of leopard-print mules decorated with loose bunches of pearls. "Do you have pierced ears?" asked Vincent. "You do? Oh, good." My mutilated ears got their turn at being decorated.

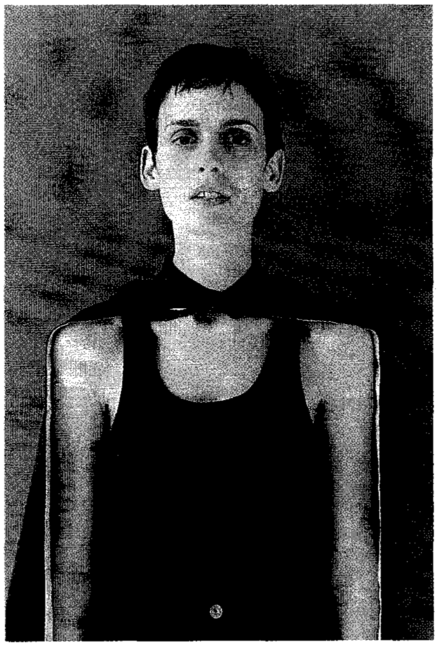
The outfit was beautiful, and far more attention-demanding than anything I would be seen in voluntarily. The shoes alone made me blush. I kept thinking of Isabella Rossellini, whom I had seen at a film premiere wearing Dries Van Noten, looking delicate and understated in her quasi-subcontinental pants, and hoped that I was achieving a similar effect, though I doubted it very much. I felt like I was in costume, that my discomfort was as visible as was my collarbone through the transparent shirt. I asked Vincent for his rationale. "I was dressing the thinking woman," he said, "rather than some Beverly Hills bimbo who wouldn't understand the beauty of it." I feared I would never be sufficiently intellectual to carry off pearl-dripping shoes.

JENNIFER ELSTER WHIRLED INTO THE STUDIO at five o'clock and commanded the makeup artist to wipe my face clean. "Just do her eyebrows, with little wings at the outer edges." I balked at wings. Already, I wasn't going to let Jennifer have her way with me. My experiment in submission turned into an exercise in resistance.

Emily and Vincent had both dressed me and undressed me several times before settling on their chosen outfits, but Jennifer wasn't in the mood for musing. She put me in black Jordache jeans, which she had bought at a thrift store, splashed with grease, and lacerated. I put on a black cotton tank top, which she then abbreviated at the stomach with a pair of scissors, over my protests at the exposure. "It looks like a little kid, a tomboy," she insisted. I tugged at the tank top, wondering which bit of skin it was most important to hide.

Then Jennifer gave me a black-and-white thrift-store satin cape, which choked me at the neck. "What's the cape about?" I asked. "It's like a kid who has got this great cape, this cape that he loves and wants to wear all the time," she said, marching about the room, flapping an imaginary cape behind her. "Like *Where the Wild Things Are.*" Jennifer wasn't here to flatter me, or glamorize me. She'd listened to me talk about my childhood and given me back her version of it. "I wanted to do the jeans straightaway when we talked," she said. "And at first I wanted to pose you topless, with your arm across your chest. But then I thought you wouldn't like that. I don't want to *exploit* you." Well, that was a relief. To think of me as a tomboy was a misreading—I'd been a girl who was mistaken for a boy, which is very different from being a girl who behaves boyishly, though I could see what she was getting at. I felt horribly vulnerable, and tried to wrap the cape around me; if I held it right, it could approximate a chador.

I realized that I had placed my hopes in Jennifer—she'd learned more about me than either Emily or Vincent—and that I was disappointed that I didn't recognize myself in her eyes more clearly. Emily had given me clothes I wished I could carry off; Vincent had given me the gorgeous contents of someone else's wardrobe; Jennifer, however, had tried to undress me, both literally and metaphorically. And in putting me in these stripped-down, naked clothes, she had managed to remind me of the self-consciousness of adolescence. I had to admire what she had done, but I didn't much like the experience. Perhaps autonomy *was* my style. I couldn't wait to get out of those jeans, to grow up, even it if was only to grow into someone who buys three pairs of the same pants at a time. ■



Jennifer Elster's portrait of the artist as a young tomboy. The thrift-store cape might be inspired by childhood superhero fantasies.

Photographs by James Smolka.

SALES & BARGAINS **DANY LEVY**

Name Dropping

Prices plummet on **the trademarks we covet***: Prada, Bendel's, Boffi, and—lest we forget—***Scrabble***.*

ONE OF THE FEW LUSH RESOURCES for men's resale clothing, Transfer also stocks plenty of gleanings for the girls (like Amber Valetta's Prada platforms). The showroom wrangles castoffs by designers like Armani, Versace, Dries van Noten, Vivienne Westwood, Jil Sander, Miu Miu, and Calvin Klein—all of which are now 50 to 75 percent off: Jil Sander silk raincoat, retail $1,800, here $500; Comme des Garçons suit, retail $770, here $350; Prada floral slip dress, retail $1,700, here $500; Chanel pink leather jacket, retail $4,000, here $750. *Transfer International, 594 Broadway, between Prince and Houston Sts., suite 1002 (941-5472); A.E., checks; Tues.–Sun. noon–8; 8/18–8/28.*

Must-Have **If you saw it and wanted it but knew that there was *no way* you could ever afford it, there's always that slim chance it made it to Transfer, a downtown resale shop filled with plummy designer castoffs. Selected merchandise is now on sale.**

Rub Down

MASSAGE THERAPIST CHLOE Maglietta used to work at an uptown spa—but she flew the coop and now presides over a peaceful perch in midtown. This month, she's offering the following discounts: one-hour massage, Swedish or shiatsu, was $70, now $60; reflexology (with herbal foot bath), was $65, now $55; reiki, was $85, now $75; herbal body wrap, was $85, now $75. *Chloe Maglietta, by appointment (774-HAND); 8/19–9/13.*

Fallen Slips

MEGHAN KINNEY MAY BE AN EAST VILLAGE clothing designer, but she hates being described as such. "I'm all about serving up clean lines, real silhouettes." Here's what her sale is all about: floral slip dress, was $125, now $50; cotton strap dress, was $145, now $60; A-line skirt, was $110, now $55. *Meghan Kinney, 312 E. 9th St (260-6329); M.C., V.; Tues.–Sun. noon–8; 8/19–8/31.*

Tanning Salon

THE HIGH-OCTANE LEATHER GOODS AT Seeger—so pretty they can cause sidewalk rubbernecking—are on sale. Discontinued and present-collection handbags, garment bags, and luggage, were $115–$2,950, now $80–$1,475. *Seeger, 400 Madison Ave., between 47th and 48th Sts. (593-7678); A.E., M.C., V., checks, Mon.–Fri. 9–6, Sat. till 5; 8/18–8/30.*

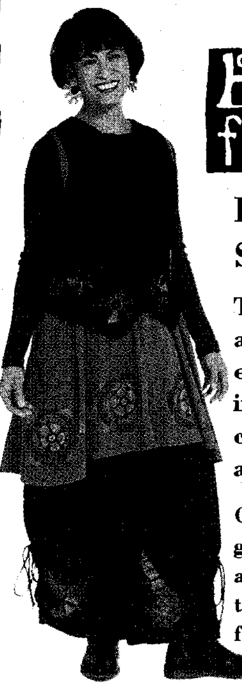
Feather Your Nest

A FOURTH-GENERATION-RUN, 103-YEAR-old shop, Harris Levy peddles discount linens and home furnishings. Now on sale are 100 percent–goose–down pillows: standard sizes (21 inches by 27

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Photograph by Bernd Auers.

DAVID SAITY
SINCE 1965
Continuing a tradition of assembling the largest collection of Native American jewelry in the country, our new gallery features rare, never-before-seen masterpieces of *Hopi, Zuni* and *Navajo* artisans. David Saity collections have been recommended by major medi including *Vogue, Harper's Bazaar, Mademoiselle, Glamour, The New York Times* as well as television stations nationwide.
450 Park Avenue (between 56th & 57th Streets)
212.223.8125 - NYC



Blue fish®
Inspired Style
Thoughts and images expressed in pattern, color, form and texture.
Organically grown cotton and other timeless fabrics.
NYC-SOHO 150 Greene St.
(212)-925-3775
Mon.-Sat. 11am-7pm Sun. Noon-6pm
WESTPORT, CT STORE OPENING IN FALL 1997

Save this coupon for your child's next birthday party!

DEZERLAND
New York's **BEST** Party Place
$500
Birthday Party
Fun City
20,000 Sq. Ft. Indoor Amusement Park
Bumper Cars • Video Games • Basketball
Batting Cages • Skee Ball • Mini Golf
Carousel • Air Hockey
Includes: Pizza, soda, juice & birthday cake
20 Children • 2 Daytime Hours • Any Weekday
270 Eleventh Ave., NYC (212) 564-4590

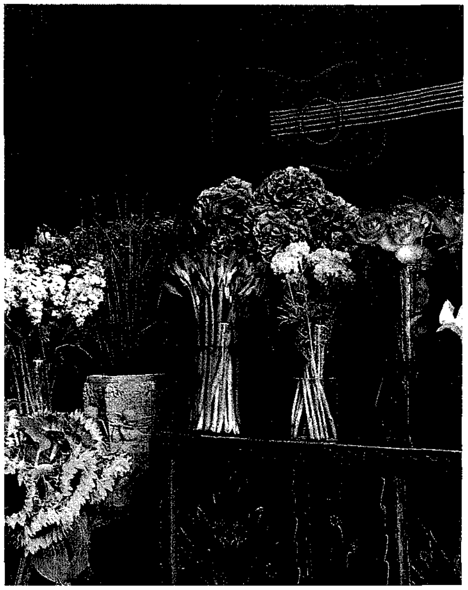
Purdy
OPTICIANS FOR KIDS
1195 Lexington Ave.
at 81st Street
tel. 7370122
FOR ALL PARENTS WITH KIDS 6 AND UNDER, STOP IN FOR A FREE PAIR OF PURDY KIDS' SUNGLASSES

KID'S SUPPLY CO. JUNIOR HOMESTORE
AS FEATURED IN "BEST BETS", NY MAGAZINE
GREAT KID'S FURNITURE
• Antique Beds • Bunk Beds • Trundle Beds
• Cribs • Desks & Chairs • Wall Systems
• Hand Painted Furniture • Custom Built-Ins
• Computer Furniture • Custom Furniture
FULL ARCHITECTURAL AND INTERIOR DESIGN SERVICE
KID'S SUPPLY CO. : JUNIOR HOMESTORE
1325 Madison Ave (Bet. 93 & 94) •212-426-1200

© Marcel Schurman Company Inc.
Next Stop, Home!
Baby Announcements, Thank You Cards, and Baby Books & Gifts
Specialists in Custom Printing & Engraving For All Occasions
PAPYRUS
FOR A CARD THAT'S A GIFT
1270 Third Avenue (at 73rd St.)
212.717.1060
852 Lexington Avenue (64th & 65th St.)
212.717.0002

You Spent How Much??!!
Obviously you didn't remember where *your* mother shopped for *your* clothes! **Natan Borlam Co.,** still featuring the best one stop shopping for kids clothing all at unbeatable prices.
* Better domestic and imported kids wear from France, Italy and Spain.
** Just in: spectacular Italian boy's suits and sportsjackets.
Natan Borlam Co.
157 Havemeyer Street, Williamsburgh (Brooklyn)
(718) 782-0108 • Free Parking
575 King H'way, Brooklyn (Boys Only) • (718) 336-3500
VISA/MC Phone Orders Accepted

La Layette ...et plus ltd.
THE ULTIMATE FOR BABY
Featuring: Layettes
Hand Painted Furniture
Linens
One-Of-A-Kind Gifts
European Clothing 0-2 Yrs.
170 E. 61st. NY 10021 (212)688-7072
Between Lex & 3rd



Must-Have Over at Bloom, a Flatiron-district floral-design studio, everything but the stems—furniture, accessories, tchotchkes from all corners of the globe—is 25 to 50 percent off.

inches) that retail in department stores for $105 are now $77. *Harris Levy, 278 Grand St. (226–3102); A.E., M.C., V., checks; Mon.–Thurs. 9–5, Fri. and Sun. till 4; 8/24–9/28.*

Garden Hose

AS A FAREWELL TO THE BARE-LEGS DAYS OF summer, Oroblu's having its sample sale. About 1,500 pairs of Italian stockings that retail for $14–$35 are priced at $1–$12. The selection includes textures, sheers, opaques, and other styles. *Oroblu, 37 W. 39th St., room 1002 (768-7424); cash only; Tues.–Thurs. 10–5; 8/19–8/21.*

Dear Abby

ABBY TURNER PAINTS THIS TOWN—INTERIors, that is—with decorative touches like *faux* finishes and trompe l'oeil. She's wrapped up her latest job, some of the snazzy detailing on the barstools at Le Cirque 2000, and is available for private work. You can avoid decorators' fees by calling her directly. *Abby Turner (427-2881).*

Cooking Italian

BOFFI, A SHOWROOM FILLED WITH KITCHens so sleek they're almost smug, is clearing out floor samples, offering them at these discounts (all prices are sans appliances): Xila, bleached-ash-and-polyester 1970 design by Luigi Massoni, 19 linear feet, was $35,000, now $22,000; Grand Chef, stainless-steel-and-mahogany 1984 design by Tanzi, 20 linear

Photograph by Steven Freeman.

feet, was $50,000, now $35,000. Baths include Latina, 1992 design by Piero Lissoni, blue-and-cherrywood cabinets, glass countertops, and stainless-steel sinks, was $14,000, now $9,000. *Boffi, Architects & Designers Building, 150 E. 58th St. (421-1800); M.C., V., checks; Mon.–Fri. 9–5; 8/18–9/30.*

Fall Bloom

BLOOM, A FLATIRON FLOWER SHOP THAT also houses a variety of wares ranging from decorative trinkets to serious furniture, is having a sale: Moroccan rope chair, was $900, now $630; garden urns, were $274, now $191; six-foot wrought-iron bird cage, was $850, now $595; wrought-iron-and-leather chairs, were $475, now $332; Haitian painting with hand-carved wood frame, was $1,200, now $720. Regrettably, flower prices aren't budging. *Bloom, 16 W. 21 St. (620-5666); A.E., M.C., V.; Mon.–Fri. 9–8; 8/18–8/22.*

On the Crouch

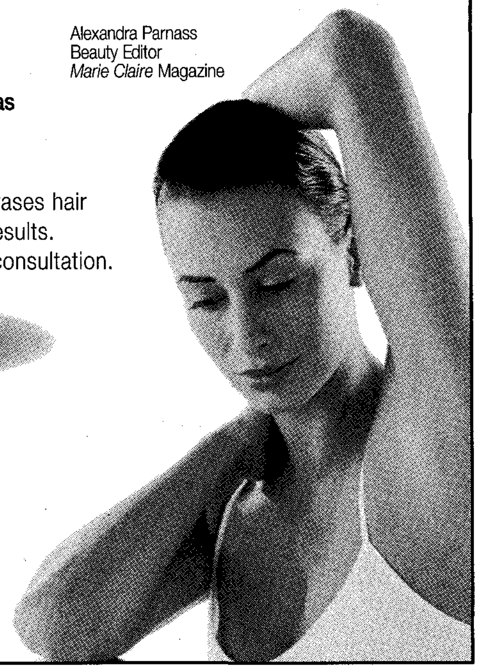
IF EVER THERE WAS A TIME TO SNATCH UP A bag from Crouch & Fitzgerald, it's now. The handbag sale is the fiftieth one in 50 years and offers thousands of leather handbags at a flat rate of $69. *Crouch & Fitzgerald, 400 Madison Ave., at 48th St. (755-5888); A.E., M.C., V., checks; Mon.–Fri. 9–6, Sat. till 5; 8/18–8/24.*

Fresh Face

NAOMI SIMS, A BEAUTY-AND-MAKEUP COMpany specializing in cosmetics for women of color, is offering $50 worth of makeup free with the booking of a $50 makeup lesson during August. Appointments necessary. *Naomi Sims Beauty Center, 25 E. 17th St. (633-1333) and Naomi Sims Beauty Salon, 115 W. 57th St., second floor (397-6364); A.E., M.C., V., checks; 8/18–8/30.*

Game Time

A DELIGHT TO THE SCRABBLING SET, THE annual sale at Game Show starts this week. The event is of the buy-one-get-one-for-half-price species, but, of course, the usual stipulation applies: The second item must be of equal or lesser value. *Game Show, 474 Sixth Ave., between 11th and 12th Sts. (633-6328); Mon.–Sat. noon–7, Thurs. till 8, Sun. till 5; and 1240 Lexington Ave., between 83rd and 84th Sts. (472-8011); Mon.–Sat. 11-6, Thurs. till 7, and, beginning 9/8, Sun. noon–5; A.E., M.C., V.; 8/18–9/7.* ■



"Hello laser, goodbye razor."

Alexandra Parnass
Beauty Editor
Marie Claire Magazine

The hair removal process that has everybody talking:

- SoftLight℠ Hair Removal system.
- Patented laser-based process erases hair quickly and gently with lasting results.
- Call today for a complimentary consultation.

SOFTLIGHT

brought to you by

Laser Center for Hair Removal
317 East 34th Street
New York, NY 10016
1-800-819-2041

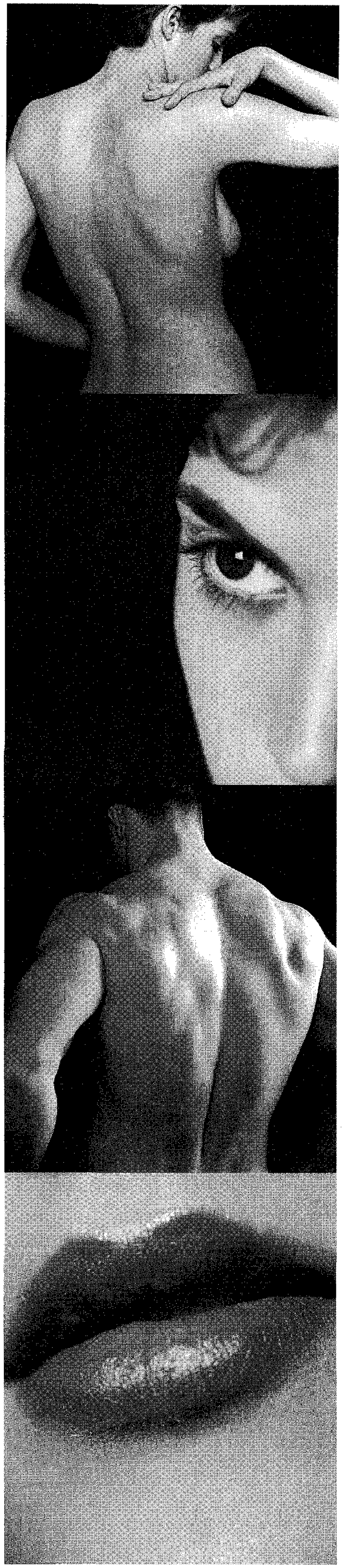
Certified SoftLight℠ Physician

FOREMOST City Living

Find it all at Foremost, Manhattan's top specialist in city space solutions. Foremost is five floors of fabulously decorated designer galleries – famous for outstanding furniture at exceptional savings for three generations. Come in now and enjoy Foremost savings of 50% off the furniture of your choosing.

FOREMOST FURNITURE
CELEBRATING OUR 30TH YEAR
8 West 30th St. Between 5th Ave. & Bdwy. 5th Fl. Reception
(212) 889-6347
Open Daily 10AM - 6PM. Thurs. till 7PM. Sat. 10AM -5PM. Sun. 11AM - 5PM

50% OFF
ON THE ITEM OF YOUR CHOICE
**Savings from manufacturer's suggested retail.*
Not to be combined with any other offer.
Not valid for prior purchases. exp. 9/1



IF YOU'VE BEEN THINKING
OF "DOING SOMETHING"
YOU WERE SMART TO
WAIT 'TIL NOW.

THE LATEST INNOVATIONS IN LASER TECHNOLOGY MAKE COSMETIC SURGERY FOR MEN AND WOMEN EASIER AND SAFER THAN EVER.

WRINKLES, CROW'S FEET AND SCARRING

An advanced skin resurfacing laser, whose safety and precision are superior to those of traditional chemical peels, eliminates shallow wrinkles, age spots and acne scars, softens deeper wrinkles, tightens and smooths skin, leaving it rejuvenated and radiant.

SPIDER VEINS AND BLEMISHES

Our KTP laser treats spider veins, broken capillaries, and uneven pigmentation safely, quickly, and beautifully.

HAIR

Removing or acquiring hair has never been faster or easier. Our Ruby Laser effectively removes facial and body hair without messy waxing or carbon compounds. And our innovative CO2 laser hair transplantation process results in a natural look, often with just one treatment.

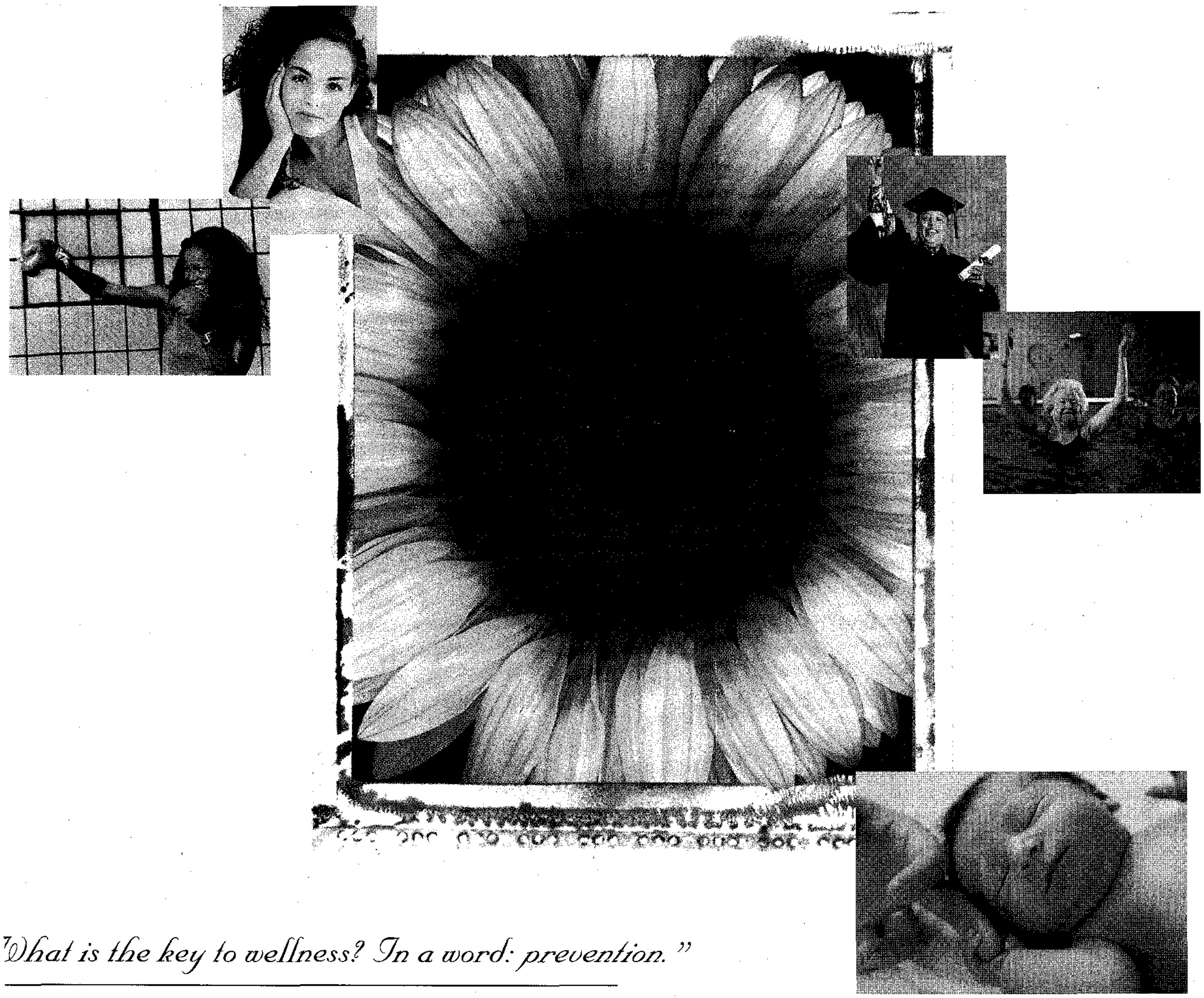
TRADITIONAL COSMETIC SURGERY

International Laser & Aesthetic Surgery Centers is what you've been waiting for - world renowned plastic surgeons performing state of the art aesthetic procedures in an atmosphere of safety and calm.

INTERNATIONAL LASER
&
AESTHETIC SURGERY CENTERS

CALL FOR A CONSULTATION
212-737-0770 OR 1-800-344-4004
OFFICES IN MANHATTAN AND LARCHMONT
ALL PHYSICIANS ON STAFF AT
NEW YORK HOSPITAL-CORNELL MEDICAL CENTER

Women's Health Guide



hat is the key to wellness? In a word: prevention. ”

er the course of a lifetime—from puberty to menopause—the female body
dergoes significant changes. Because these evolutions are so varied—and
cause some medical concerns present themselves differently in women than in
n—there's been a heightened focus on women's health as a specialized field.

d it's a broad spectrum: obstetrics and gynecology, health, cancer care,
art disease, menopause, and mental health. But it also embraces the
ole picture of wellness: the mind/body connection, weight control,
trition, exercise, and maintaining a youthful appearance.

Though it's true that women live about seven years longer than men, a longer life doesn't necessarily mean a healthier one. Even in this high-tech age, many women still don't know enough about their medical needs to make informed decisions about their own care. What is the key to wellness? In a word: *prevention.* It's avoiding trouble before it begins—knowing risk factors, taking appropriate measures, recognizing symptoms, getting regular checkups, communicating with your practitioner, and taking advantage of available services. It's about taking responsibility for your health.

BEVERLY HOOD ALLEN Creative Services Director
CHRISTY CASAMASSIMA Editor
HARRY SEGAL Design Director
AMY RACHLIN & HARRY SEGAL Image Transfers
LORY CONKLIN Research

Other doctors said they couldn't have a baby. Dr. Rosenwaks gave them two.

In Vitro twins - Evan and Trevor.

Renee was 33 when she married Eric. Not too young, and certainly not too old to have a baby. But after two years of trying, Renee and Eric decided to see a doctor.

The first had no success. The second said it was hopeless.

Finally, Renee's brother, a doctor himself, recommended Dr. Rosenwaks at The New York Hospital-Cornell Medical Center.

With the help of Dr. Rosenwaks' pioneering In Vitro Fertilization techniques, Renee delivered twin boys - Evan and Trevor. Renee calls them Heaven and Treasure.

Nearly 4,000 IVF babies have been born at New York-Cornell's Center for Reproductive Medicine and Infertility. We consistently have one of the highest success rates in the world.

If you're having trouble getting pregnant, call **(212) 746-1762** or visit www.ivf.org. We'll be expecting you.

BRILLIANT CARE℠

NEW YORK CORNELL

Does Your Mind Affect Your Health?

It's no secret that how we think has a direct influence on our well-being. *"There's been a lot of research in the last 20 to 30 years indicating that people under stress—from medical students to caregivers of elderly Alzheimer's patients—show changes in immune function,"* says Dr. JoAnn Difede, assistant professor of psychiatry at the **New York Hospital-Cornell Medical Center.** *"People under stress seem to get more colds and various viral infections."*

Of course, we all have moments when we feel overwhelmed by responsibilities and pressures—from our family or job. When life seems out of control, it can take an enormous toll on your body. Though everyone has a certain amount of daily stress—it's how you handle it that matters. *"People who tend to see threat in the most minimal circumstances are the most prone,"* says Difede. She offers the following stress-fighting strategy: *"Identify situations where you feel helpless and out of control. Either learn to accept them or try to change them."*

Long-term stress can lead to depression. *"It's a classic paradigm: The more your life spins out of control, the more helpless you feel,"* says Difede. Women are more likely to suffer from depression than men. Why? *"Studies show that people who tend to attribute their failures to themselves and their successes to luck are more prone to depression—and this is more common in women,"* notes Difede. *"Men tend to do just the opposite—they attribute their successes to hard work and their failures to the other guy."*

How do you know you're depressed? Here are some symptoms: feeling sad for an extended period; feeling worthless or that you're a failure; change in appetite; reduced interest in sex, your appearance, or activities you always enjoyed; lack of energy; anxiety; withdrawal from family and friends; and change in sleep patterns. *"If these symptoms last more than two weeks, then it's wise to seek counseling,"* says Difede. *"If you don't address depression, it will eventually affect your social relationships, your work performance, your concentration—your whole life."* Moderate depression is treated any of three ways: cognitive behavioral therapy; interpersonal therapy, or medication (antidepressants). Proper diet, sleep, medication, and exercise, in combination with psychotherapy, can also help.

Difede advises: *"Keep in mind that the physical ailment is not your fault. Although not a "cure," a positive attitude will help you endure the rough times. All evidence indicates that your environment and how you cope with it affects your health."* Later in this section, we will explore how a positive mental outlook and non-traditional healing arts are being used to treat a variety of illnesses, including infertility and cancer.

An Herbal Guide to Relaxing Your Mind

Many herbs contain medicinal properties. These natural mind-healers can provide relief for common ailments. (Please note: some herbs produce negative side effects, so be sure to check with your doctor before taking any of the following.)

Feverfew—for migraines (do not use if pregnant)

Ginkgo—for headache, depression, lack of concentration, mental and emotional fatigue (do not use if pregnant or have a clotting disorder)

Ginseng—for depression, stress, fatigue (do not use if you have asthma)

Lavender—for insomnia, depression, stress induced headaches (do not use oil of lavender internally)

Passionflower—for insomnia, anxiety, tension (do not use if pregnant)

Peppermint—for insomnia, anxiety (do not use if pregnant with a history of miscarriage)

Valerian—for insomnia, anxiety, nerves, headache (may cause severe headaches)

Yarrow—for anxiety, insomnia (do not take if allergic to ragweed)

Source: Doctor's Guide to Herbal Remedies (Time-Life Books)

Getting Heart-Smart

Like most women, you probably think coronary artery disease is a man's problem. But statistics show a much gloomier story: Of the 500,000 heart attack deaths that occur annually, more than 233,000 are women (in comparison, 46,000 die from breast cancer).

What's particularly frightening is that the majority of women don't know it's the No. 1 threat to their health—mainly because there's been a lack of awareness. *"Doctors often unappreciated the symptoms in women or attributed them to other diseases,"* says Stephanie Seremetis, M.D., director of the Women's Health Program at **The Mount Sinai Medical Center.** *"So there's been some failure on the part of those people who are best equipped to educate the public as to how important this is to women."*

One of the reasons for this failure may have to do with the time of life at which women become vulnerable. It is believed that the hormone estrogen offers natural protection against heart disease in younger women, but with the loss of estrogen at menopause the risk accelerates to that of men. *"Heart disease occurs in women a decade later than in men,"* says Seremetis. *"Men in their productive years are highly valued members of society, but older women, whose childbearing and rearing have been completed, are not as focused on."*

Estrogen is a complex hormone that nurtures overall good health, notes Seremetis. *"It performs a general housekeeping function and probably affects all cells in the body. It orchestrates the synthesis of other proteins. Without it, certain aren't made, which affects the organs, the tissues, the skin, the hair, and the brain."* Another important protective effect is that it raises HDL (*"good"*) cholesterol and lowers LDL (*"bad"*) cholesterol.

Because women have heart attacks when they're older, their survival rate is lower than that of men. Research shows that 44% of women die within a year compared with 27% of men. But not all the news is bad.

Take Action Now!

You can be heart-smart by making an effort to lower your risks. Here are a few ways:

- Get regular checkups and discuss risk factors with your practitioner.
- *Consider estrogen replacement therapy* (ERT)—it can have a significant impact.
- Control high blood pressure.
- Watch cholesterol—less than 200 mg/dl and HDL of 35 mg/dl or higher is good.
- Maintain your weight—obesity can be a major contributor. Excess weight concentrated around the mid-section of the body (an "apple" shape) is particularly risky.
- Eat a low-fat, high-fiber diet.
- Drink alcohol in moderation (more than two drinks a day can raise blood pressure).
- Watch intake of caffeine and nicotine.
- Get regular exercise—any kind of aerobic activity will benefit the heart.
- Try to relieve stress in your life—through techniques such as meditation or yoga.

Know the Signs

Close to a quarter-million women die annually as a result of heart attacks. Because women's symptoms can be more varied and subtle than men's, it's extremely important to recognize the warning signs. They include:

- Pressure or squeezing in the center of the chest lasting more than a few minutes.
- Pain spreading to the shoulders, neck, or arms.
- Chest discomfort with lightheadedness, fainting, sweating, nausea, or shortness of breath.
- Tingling in the arms.
- Numbness or discomfort in the neck, jaw, or throat.
- Indigestion or fatigue.

The Dish on Dieting: Myth vs. Reality

It seems that every other week some diet guru or drug company is claiming to have the magic formula for slimming down. But it's ironic that in a country that's so weight-obsessed, we seem to be getting fatter and fatter: 58 million Americans are now considered obese. Of course, you can't believe everything you hear about so-called weight-loss miracles—so what can you believe?

"Here's a rule of thumb: There's no magic," says Elyse Sosin, a nutritionist at the Women's Health Program at **Mount Sinai Medical Center.** *"If it sounds too easy—something that you've never heard before—then it's probably too good to be true. For instance, if the diet is missing one of the groups from the food pyramid, or if it claims you can lose 10 pounds a week and be healthy, or if it claims you can eat all you want or binge-eat—I'd question it."*

Janice James, a senior nutritionist at **New York University Medical Center,** advises: *"A healthy diet should encourage you to drink sufficient amounts of water (six-to-eight glasses per day) and eat two-to-three meals—high in fiber and complex carbohydrates—a day."*

FIND A TOP
OBSTETRICIAN
WITHOUT THE LABOR.

CALL

1-800-753-3233

Choosing the right doctor to best fit your medical needs is difficult. With thousands of physicians on your insurance list, the task can seem impossible. We've made it easier. Call us for information on more than 1,700 physicians affiliated with Beth Israel Medical Center and St. Luke's-Roosevelt Hospital Center—doctors who can provide excellent medical care to you and your family, right in your own neighborhood. Our multi-lingual staff can tell you about specialty care, convenient locations, insurance plans accepted and more. So for a great doctor, call 1-800-753-3233.

Beth Israel
HEALTH CARE SYSTEM
Manhattan Campus for the
Albert Einstein College of Medicine

ST. LUKE'S-ROOSEVELT
University Hospital of Columbia University
College of Physicians & Surgeons

A service of the Karpas Health Information Center.
Visit us at www.bethisraelny.org or www.docnet.org

With the recent controversy about the safety of supposed wonder drugs like fen-phen, medication may not be the answer for most. *"I'd rather that people lose weight without drugs,"* James says. Still, many people feel the need for some form of outside assistance. That's why James advises seeking the help of a professional. *"The risk of failure greatly diminishes when you meet with a registered nutritionist and enroll in a weight-management program,"* she says. But changing your eating habits is not the only requirement for keeping weight off. In fact, studies show that most dieters regain all their weight within one to five years.

So, what's the best way to shed those pounds—and keep them off? One thing is certain: It's not about crash dieting or deprivation. *"Crash diets work only for a limited time and in the long run they fail,"* says James. *"They cause you to regain not only what you've lost but to gain more—they encourage the yo-yo dieting syndrome. Individuals need to eat a healthy diet with a variety of foods."* Above all, be practical. *"I think you should only lose one-to-two pounds a week,"* notes Sosin. *"That's a slow, steady weight loss and you're not starving yourself."*

For weight control, you can't go wrong with a low-fat, high-fiber diet of wholesome foods. But just because a product is labeled low-fat doesn't mean you can overeat. *"You can gain weight on low-fat products,"* Sosin explains. *"Low-fat salad dressings and cookies are a perfect example—they can be very high in sugar and loaded with salt. Always check the labels."*

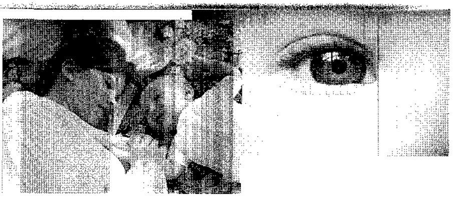
Of course, the other important component of weight loss is exercise—20 to 30 minutes a day for three to five days a week. *"Exercise is a significant part of weight management,"* says James. *"It controls total body fat and increases muscle. It also helps you feel better, gives you more energy, and helps your cardiovascular system."*

Whatever you do, don't beat yourself up if you go off track. *"One indiscretion, one dessert a week, or one meal that was more than you needed is not going to affect your weight loss significantly,"* says Sosin. *"A lot of people have a defeatist attitude—that they blew it and that they're failures. If you're doing what you should—eating a low-fat diet and exercising—you'll still lose weight. It's about making food neutral—it isn't good or bad—it depends on what you do with it."*

A Healthy Pregnancy

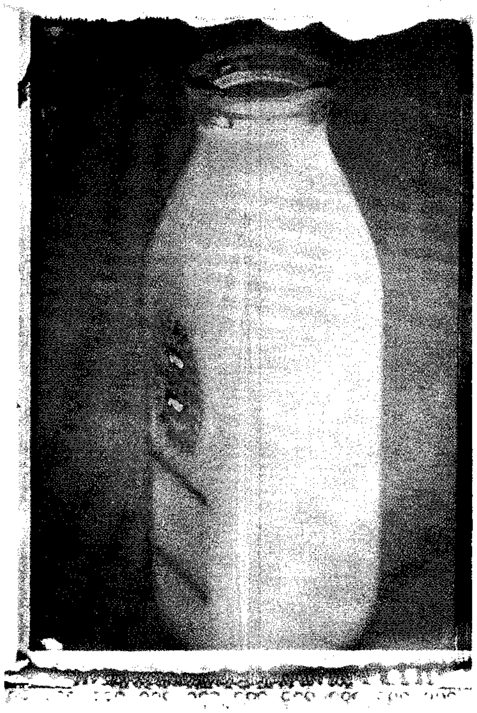
Proper nutrition, exercise, and mental wellness is particularly important during pregnancy. To ensure your baby's health and to prevent any medical problems that may arise throughout pregnancy, it is essential to get good prenatal care. A practitioner who is familiar with your medical history as well as your family's will be alert to any complications caused by systemic diseases, genetic abnormalities, or any other conditions.

One routine area of prenatal care is genetic counseling, which provides information about screenings and diagnostic tests for genetic defects in parents as well as fetuses.



Who is a candidate? Genetic counseling is advised for women 35 or older (for Down syndrome) or those who have a family history of hemophilia, Tay-Sachs disease, sickle cell anemia or cystic fibrosis, among other conditions. For example, **Montefiore Medical Center's Reproductive Genetics Laboratory** performs about 60,000 such tests a year.

"Much of the screening is targeted toward low-risk groups. If we detect the pregnancy is high risk, we can address those risks by offering specific diagnostic testing," says Dr. Allan Bombard, director of the division of reproductive genetics in the Department of Obstetrics and Gynecology & Women's Health at Montefiore. *"For example, if a heart defect is found in the fetus, which is associated with chromosome problems, that patient should deliver in a medical center where a pediatric cardiologist or heart surgeon can address the problem at birth."* Partners are encouraged to get screened even before pregnancy, says Bombard. *"We can do the same kind of risk assessment and decide what kind of screening tests are appropriate before the woman is pregnant. We prefer to talk to couples early because then they're not rushed and they can digest the information we give them."*



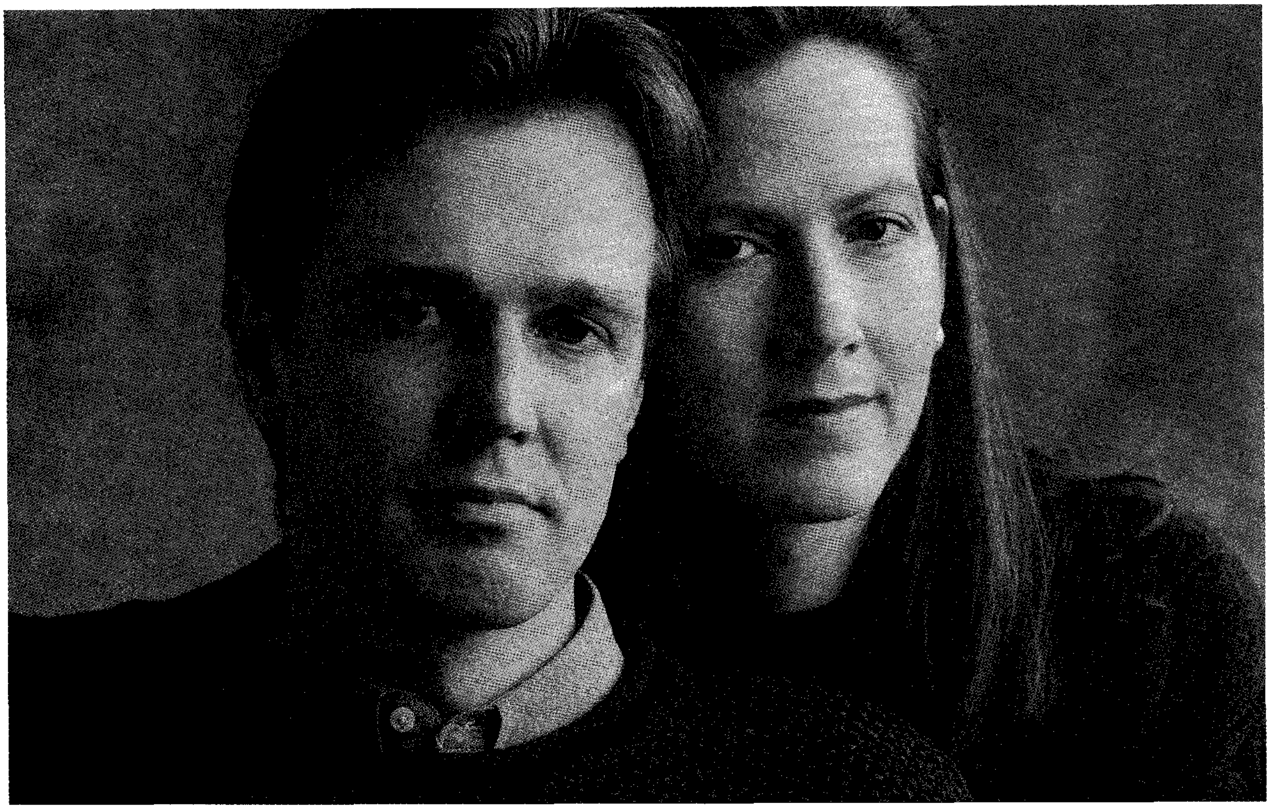
Stocking Up on Calcium

Most women think osteoporosis is a disease they don't have to worry about until menopause. But they're wrong. The time to build up calcium intake is during adolescence and young adulthood (up to early 30s), when the bulk of bone mass is formed. The National Osteoporosis Foundation recommends 1,000 mgs a day for women 25-50. Some quick boosters:

Food (Calcium in Mgs.)

-Skim milk (1 cup) 302
-Swiss cheese (1 oz.) 272
-Total cereal (3/4 cup) 250
-Sardines in water (2 oz.) 185
-Collard greens (1/2 cup cooked) 179
-Tofu (3 oz) 150
-Yogurt, nonfat, plain (1 cup) 452
-Tropicana calcium-fortified orange juice (1 cup) 333

NO COUPLE SHOULD HAVE TO GO THROUGH YEARS OF LABOR TO HAVE A BABY.



For one in every 12 couples, it is agonizing enough to fail at every attempt to get pregnant and not know why. To then go to a specialist and endure countless diagnoses, treatments, and disappointments, we believe, is too much to bear. At The Center for Reproductive Medicine at Hackensack University Medical Center, our internationally recognized team of five reproductive endocrinologists has achieved success rates among the best in the country. Providing diagnostic precision that can spare you years of unnecessary trial and error. Which means, you'll be treated with only the fertility procedure that's right for you and your spouse. From in vitro fertilization and intrauterine insemination to such ultra-specialized, state-of-the-art procedures as ICSI, assisted zonal hatching, sperm aspiration, and genetic testing. By a multidisciplinary team that includes embryologists, an andrologist, and IVF nurse clinicians. At the one hospital to receive three times more national rankings in "America's Best Hospitals" by *U.S.News & World Report*® than any other medical facility in New Jersey. One of only three in the country to be honored with the Magnet Award for nursing excellence. Further testimony that one hospital has emerged preeminent in treatment, research, and teaching across the entire state.

Hackensack University Medical Center. For a comprehensive brochure, including biographies of each of our specialists, call 1-888-777-8922.

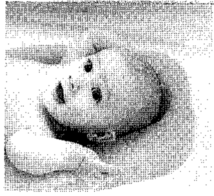
THE CENTER *for* REPRODUCTIVE MEDICINE
A DIVISION OF OBSTETRICS AND GYNECOLOGY AT

HACKENSACK UNIVERSITY MEDICAL CENTER

AFFILIATED WITH THE UNIVERSITY OF MEDICINE AND DENTISTRY OF NEW JERSEY-NEW JERSEY MEDICAL SCHOOL.
A MEMBER OF THE UNIVERSITY HEALTH SYSTEM OF NEW JERSEY.

©1997 Hackensack University Medical Center ©1995 "America's Best Hospitals" by *U.S.News & World Report, Inc.*; Avery Comarow, editor; reprinted with permission by John Wiley & Sons, Inc.

www.humed.com



High-risk and complicated pregnancies require monitoring. *"You have to treat the underlying problem,"* says Dr. Michael Divon, chief of obstetrics and perinatology at Montefiore. *"If the mother has diabetes, then she needs to be treated. The health of the fetus is another issue. We use fetal ultrasound to evaluate the fetus because poorly controlled diabetes in early pregnancy is associated with certain anomalies."*

A woman is considered high risk if she has these indications: advanced age; a fetus that's too big or too small; too little or too much amniotic fluid; disorders such as diabetes, lupus or hypertension; or a history of miscarriage or preterm labor.

Birthing Centers: Comforts of Home

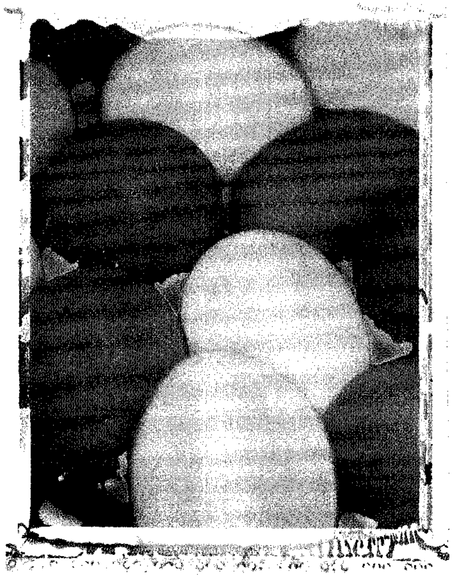
Giving birth can be one of the most joyful experiences in a woman's life. Today, birthing centers are becoming a popular alternative to the traditional hospital setting. *"We create an atmosphere that's very homelike, where the family will be comfortable,"* says Barbara Brennan, a certified nurse midwife and director of the **Birthing Center at St. Luke's-Roosevelt Hospital Center.** *"It's decorated nicely. There are no cold, overhead lights—just table lamps. We have a Jacuzzi, where the father can get in with the mother. The woman can assume any position she wants to have her baby—it's not in stirrups on a table. It's staffed by qualified nursing personnel, midwives, and obstetricians—who stay with the woman throughout labor and birth. So when the woman comes in to deliver, she is not sent to a doctor she's never met before."*

A woman must be evaluated by her obstetrician to qualify. *"This is an in-hospital birthing program for the low-risk expectant mother,"* says Brennan. At St. Luke's-Roosevelt, the birthing center is only one floor away from the traditional hospital, which handles any emergencies that may arise. *"What's different about this center is that it's located in a hospital. Midwives work together with obstetricians—we consult with them—we're a team."*

Infertility: Hope and Healing

From the early stages of childhood, most women assume they will have families someday. But when a woman can't conceive, she can find herself increasingly weighed down by feelings of hopelessness and desperation. Studies show that 8.4% of American women are infertile—but it's not only a woman's problem.

"It's 40% women, 40% men, and 20% combination," says Dr. Zev Rosenwaks, director of the **Center for Reproductive Medicine and Infertility at The New York Hospital-Cornell Medical Center.**



"In a woman it could be caused by irregular ovulation, obstructed tubes, endometriosis, uterine or cervical difficulties [the mucous may not be adequate], systemic diseases such as diabetes or malnutrition, pelvic scarring, or psychological factors [undue stress] or excessive exercise that affects ovulation." Of course, age is another big factor—as we move beyond 35, our fertility declines.

The choice of therapy depends on what the problem is. Today, there is a wide range of treatments—including drugs, surgery, intrauterine insemination and assisted reproduction. *"The basic goal of infertility therapy is to get more eggs and more sperm together at the right place and at the right time. Every treatment we have pushes toward that goal,"* says Dr. Richard T. Scott, Jr., director of assisted reproduction at the Institute for Reproductive Medicine and Science at Saint Barnabas Medical Center in Livingston, New Jersey.

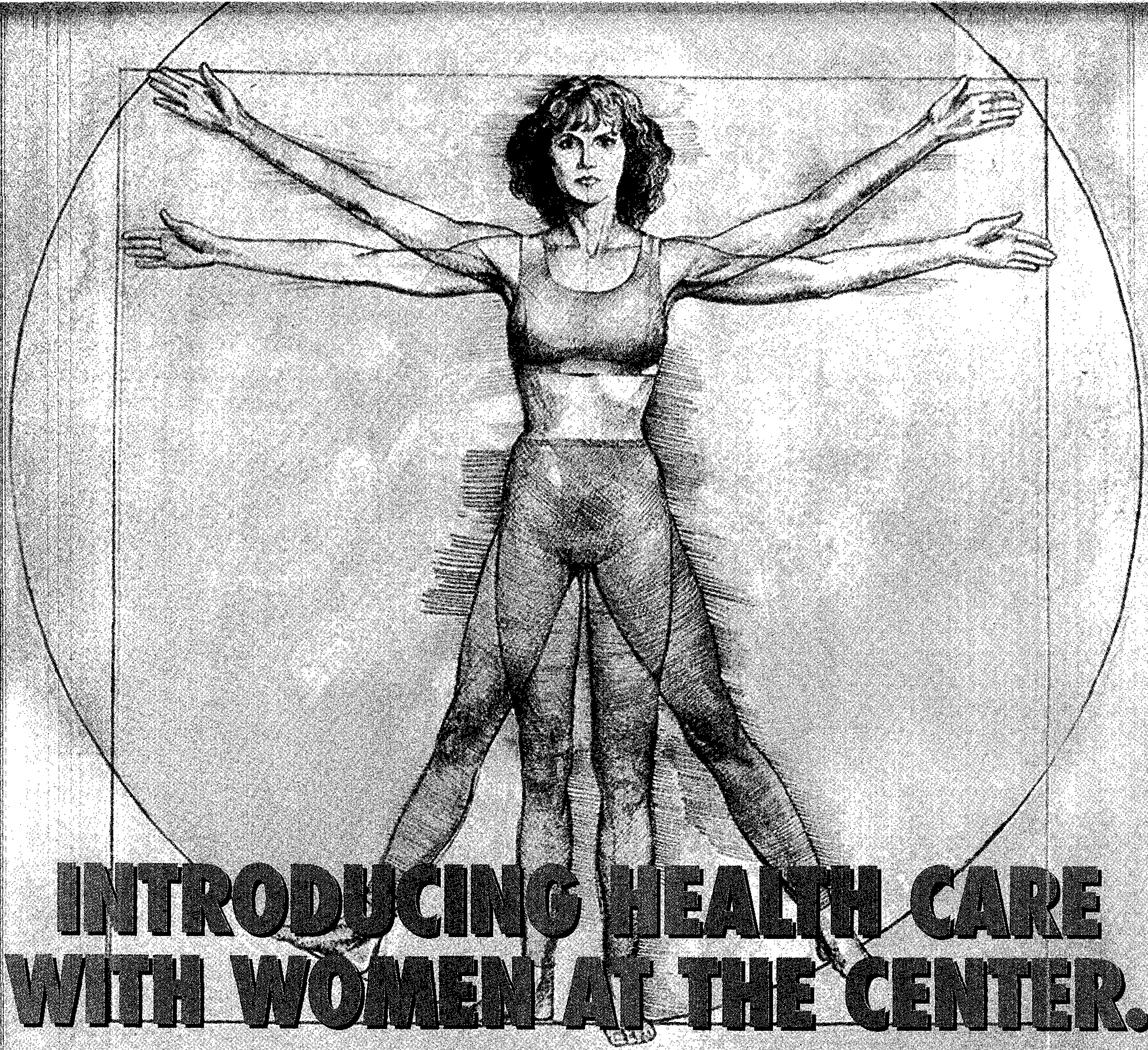
The most well-known assisted reproduction techniques is in vitro fertilization (IVF), in which mature eggs are aspirated from the ovary through the vagina. *"This is usually done after the patient has been given fertility drugs so that, instead of a single mature egg, there will be multiple eggs,"* notes Dr. Peter McGovern, associate director of the **Center for Reproductive Medicine at Hackensack University Medical Center** in New Jersey. The eggs are then placed in a petri dish (in vitro means "outside the body") and combined with sperm—hoping they will fertilize to become an embryo. In several days, the fertilized eggs are then placed in the woman's uterus with a small catheter. (The same procedure can be done with donor eggs or sperm.) Within two weeks, the patient is given a pregnancy test.

What are the success rates at Cornell? *"It depends on the age of the woman,"* says Rosenwaks. *"If she is under 34, the delivery rate per embryo transfer is between 53-58%—the pregnancy rate is between 60-65%. At 40, the delivery rate per embryo transfer is 35% and the pregnancy rate is 45%."*

Finding a Qualified Birthing Center

Barbara Brennan, a certified midwife at St. Luke's-Roosevelt Hospital Center, offers these tips on finding a birthing center:

- Make sure it's in a convenient location.
- Check to see if it has adequate backup facilities. Are they prepared for emergencies? How are emergencies handled?
- Who's in charge? Is it an "open" or "closed" center—an open center has obstetricians and midwives; a closed center has midwives only. Are they certified nurse midwives?
- Is it approved by the National Association of Childbearing Centers (NACC)?



INTRODUCING HEALTH CARE WITH WOMEN AT THE CENTER.

THE ANN & JULES GOTTLIEB
WOMEN'S COMPREHENSIVE HEALTH CENTER

At last... a new health care facility designed *by* women *for* women, addressing the special needs of women, *all* women. From adolescence through the reproductive years and after. It is truly comprehensive, offering preventive care along with advanced diagnosis and treatment.

The Center is conveniently located at LIJ's Manhasset Pavilion. Each woman has a physician who is responsible for providing personalized and coordinated care. If the services of a specialist are necessary, an appointment can be arranged on the spot.

If a specific test is required, such as mammography, cholesterol screening or an EKG, it is available right there.

The result: an unprecedented focus on the special health care needs of women.

In addition to gynecology and primary care, the Center offers many specialty services and programs including:

- Cancer Screening, Prevention and Treatment
- Preventive Cardiology
- Menopause and Osteoporosis
- Normal and High Risk Pregnancy
- Psychiatry, including Family, Marital and Sex Therapy
- Nutrition and Wellness Education
- Urogynecology

Enter the era of comprehensive women's health care. Call **516-390-9242** for further information or to schedule an appointment. The Center participates in *most insurance plans.*

When it comes to health care, we believe women should always be at The Center.

THE WOMEN'S COMPREHENSIVE HEALTH CENTER *of*
LONG ISLAND JEWISH MEDICAL CENTER
Manhasset Pavilion, 1554 Northern Boulevard, Manhasset, NY 11030 www.lij.edu

The Long Island Campus for the Albert Einstein College of Medicine.

Most medical facilities set specific age limits for in vitro patients. *"If a woman uses her own eggs, the maximum cutoff date is usually around 44,"* adds McGovern. *"If she uses donor eggs, it's up to the discretion of the physician, who must consider the patient's health—we use 50 years old as a cutoff."*

Any risks? *"There are risks with any medical procedure,"* says Scott. *"The most common ones with IVF are multiple births and hyperstimulation of the ovaries [the ovaries become very large and cause discomfort]."*

In another assisted reproduction technique, gamete intrafalopian transfer (GIFT), retrieved eggs are placed with sperm in the fallopian tubes and fertilization occurs in the fallopian tubes—not in the laboratory. A common procedure for male infertility is intracytoplasmic sperm injection (ICSI), which introduces a single sperm into the egg through micro-injection.

Menopause: No Longer a Secret

Not so long ago the topic of menopause or "change of life" was barely whispered. But in recent years—with millions of baby boomers heading toward 50 and beyond—there's been increasing focus on how to manage the problems of this normal life stage. Yet for many women, menopause is still a taboo subject, shadowed in fear, shame, and ignorance.

What is menopause? *"The definition is absence of a menstrual period for 12 months,"* says Dr. Maria Saketos, reproductive endocrinologist in the department of Obstetrics and Gynecology at **Long Island Jewish Medical Center.** *"Estrogen is secreted by the ovary. During menopause, the ovaries stop ovulating and no longer produce the estrogen."*

The average age for menopause is 51. Of course, it doesn't happen all at once—it's a slow process. During the five to 10 years leading up to menopause, there is a gradual decline in estrogen. In this stage—called perimenopause—a woman's cycles may become more irregular, with shorter periods or heavier bleeding. Over the years, as estrogen decreases and menopause approaches, changes occur in the tissues affected by the hormone—including reproductive organs, the breasts, heart, bones, brain, skin, and hair.

As a result of these changes, some women may experience a variety of symptoms: hot flashes (night sweats), vaginal dryness, difficulty sleeping or concentrating, loss of skin elasticity, thinning of the hair, and growth of facial hair. But this is not an absolute. *"At least 25% of women won't have any symptoms at all and not everyone experiences them in the same way,"* says Saketos. *"For instance, fat cells make estrogen. Heavier women have more fat cells and have more estrogen, so they could have fewer symptoms than thin women."*

Without the protective effects of estrogen, a woman's health profile changes dramatically, putting her at high risk for coronary disease and osteoporosis. The statistics are sobering: Heart disease is the leading cause of death in women over 55 and one out of three postmenopausal women develop severe bone loss. So women have to make a decision: Is estrogen replacement therapy (ERT) the solution?

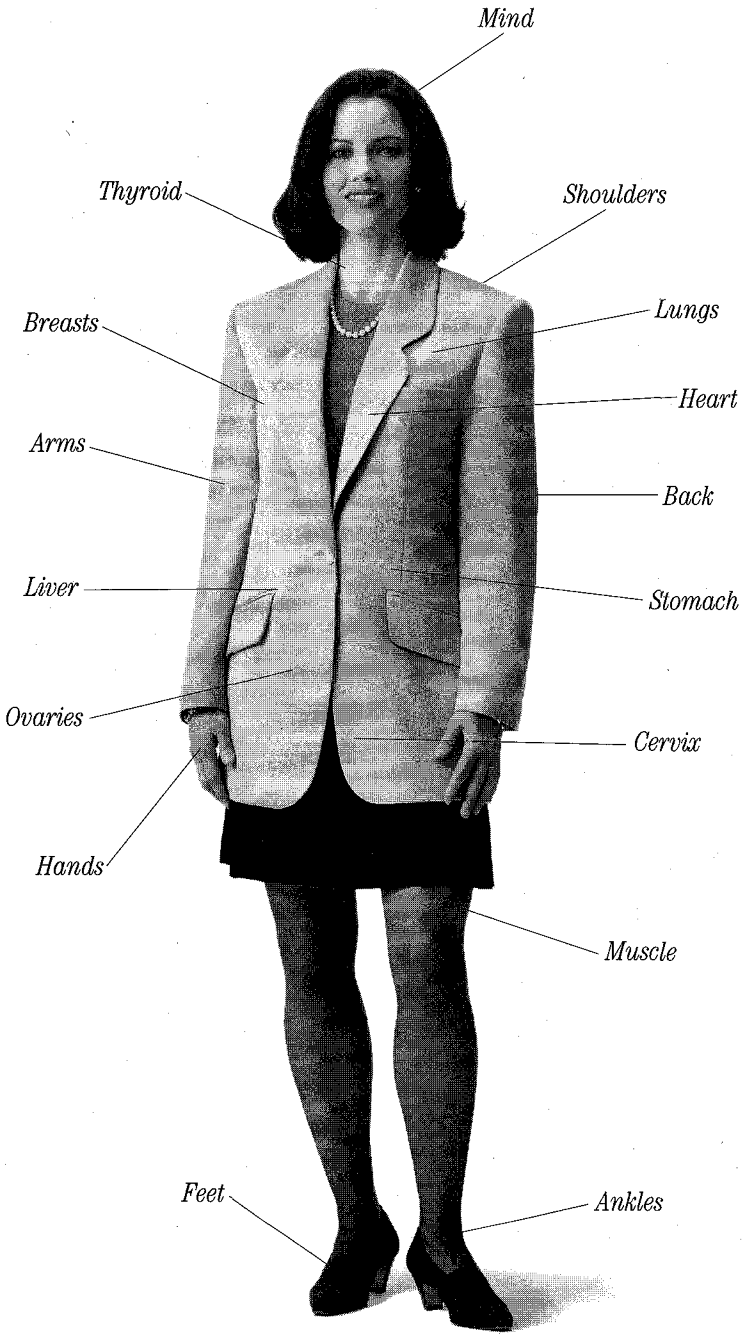
"A woman has to talk with her physician about her risks and what is right for her," says Saketos. *"ERT with the addition of progesterone [if the uterus is present] is the mainstay of treatment. And there are many forms: pills, patches—there are even estrogen rings you can wear in the vagina."* But you may have to experiment until you get the right treatment for your. *"There are many progesterone preparations. Sometimes the progesterone works alone—without the estrogen. And for those who don't want to take estrogen at all, there is a low-dose patch called Clonidine, an antihypertensive drug."*

What about the safety factor? Says Saketos: *"Unless you have a clotting problem or an estrogen-dependent cancer, there are very few contraindications with the low-dose pills we currently use."*

The Joy of Phytoestrogens

Many women cannot—or will not—take ERT. Rather than take synthetic hormones, they are looking for more natural options. There is a growing evidence that phytoestrogens—the weak estrogen in plants—can help relieve many of the symptoms of menopause such as hot flashes, insomnia, and vaginal dryness. Following is a list of common foods that contain phytoestrogens:

- soy-based products (tofu, soybeans)
- sunflower seeds
- cereals, oats, oat bran, rice bran, wheatgerm, rye, barley
- corn, peas, carrots, asparagus, fennel, squash, green pepper, garlic, sweet potato, onion apples, pears, cherries, pomegranates
- beans and legumes
- milk
- olive oil


Mind
Thyroid
Shoulders
Breasts
Lungs
Heart
Arms
Back
Liver
Stomach
Ovaries
Cervix
Hands
Muscle
Feet
Ankles

WE'VE CREATED A MEDICAL PROGRAM DEVOTED TO AREAS WHERE WOMEN REQUIRE SPECIAL ATTENTION.

Like their arms and legs. Their shoulders and back. Their bones and internal organs. Even the unique complexities of their emotional needs.

Because at Mount Sinai, women's health care has gone well beyond a Pap test and a pelvic exam.

In addition to having access to the expert staff at the Women's Health Program of the Kravis Women's and Children's Center, you can also develop a relationship with one Mount Sinai physician who's devoted to all your medical needs.

And since most of the physicians at the Women's Health Program are women, we can easily provide you with a female doctor if you'd prefer one.

So call (212) 241-8818 for an appointment. We've taken the traditional concept of women's health to an entirely new place. The rest of your body.

Mount Sinai

WOMEN'S HEALTH PROGRAM
OF THE KRAVIS WOMEN'S AND CHILDREN'S CENTER
5 EAST 98TH STREET, FIFTH FLOOR, NEW YORK, N.Y.

Reproductive Health

As women approach their forties, it is vital to maintain annual visits to the gynecologist. A yearly pelvic exam and pap smear are excellent means for detecting early warning signs of a host of gynecological disorders, including cancer, fibroids, and endometriosis. For instance, uterine fibroids (growths on the uterine wall), are often silent in their inception, yet can cause bleeding, pelvic discomfort, and–if left untreated–can eventually lead to major surgery, including hysterectomy. *"We've saved hundreds of women from having to have a hysterectomy,"* says **Herbert A. Goldfarb, M.D., Assistant Clinical Professor of Obstetrics and Gynecology at NYU School of Medicine** who, in 1990, introduced a new technique called myolysis. *"Myolysis is a minimally-invasive endoscopic surgery which uses electric needles to destroy the fibroids by shrinking them,"* Goldfarb explains. *"More than 40 percent of women who have a traditional hysterectomy run the risk of at least one complication,"* says Goldfarb. *"Myolysis, on the other hand, is safer, less invasive, less expensive, and less radical."* Most patients who undergo myolysis–for either fibroids or endometriosis–are discharged the same day and will recover within a week, as opposed to the four-to-six weeks it takes to recover following a traditional hysterectomy procedure.

Cancer Care

Ask any woman what disease she fears most and it's likely to be breast cancer. Though these worries aren't groundless–after all, one out of eight women is at risk–today there is hopeful news. With promising new treatments available, the chances for recovery are improving all the time.

However, the key to survival is early detection–through regular mammograms and self-examinations, says Dr. Michael Cohen, director of **Memorial Sloan-Kettering Guttman Diagnostic Center.** *"The smaller a tumor, the less chance it has to metastasize [become malignant]. As tumors grow, their ability to metastasize increases."*

As far as the recent controversy about how often women should have mammograms, Cohen states flatly: *"We recommend that women get mammograms every year or every other year starting at age 40 through 49, and every year after age 50."* In a self-exam, what should you look for? *"Think of the breast as a clock that's divided into four quadrants,"* says Cohen. *"Most cancers appear in the upper outer quadrant (though you shouldn't ignore the other quadrants). On a clock that's 12 to 3 (left breast) and 9 to 12 (right breast). They also grow behind the nipple."*

Generally, a tumor feels hard and is usually painless. On the other hand, a benign cyst is a fluid-filled sac that may be soft, painful or tender, and may fluctuate with your cycle. *"Pain in the breast is usually hormonal and it tends to go away with the cessation of your period,"* notes Cohen.

In recent years there have been many advances in treatment. *"The most dramatic development of the last two decades has been the evolution of techniques that conserve the breast,"* says Dr. Patrick Borgen, chief of the breast service at **Memorial Sloan-Kettering Cancer Center.** One of the newest procedures at MSKCC, called sentinel node mapping, can identify whether or not the first lymph node [the sentinel node] is negative. If it is, then there's no reason to remove any of the lymph nodes. (The lymph nodes under the arm are the first place cancer goes. Therefore, they are important predictors in the management of breast cancer.)

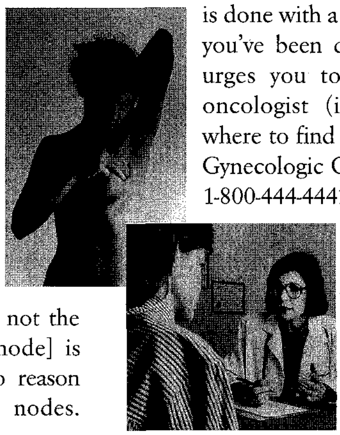
Another new procedure, called a skin-sparing mastectomy, is done with a laparoscopy and fiberoptic instruments through a small incision placed around the nipple–which spares all the skin of the breast. Surgery is followed by immediate reconstruction of the breast. *"In the majority of cases, it's almost impossible to tell which side the mastectomy has been done on,"* says Dr. Borgen.

As far as chemotherapy, more easily tolerated drugs are now available. So, there is reason to be hopeful. *"Women should fear and respect this disease because it can be very capricious,"* notes Dr. Borgen. *"But ultimately they should be optimistic that diagnosis is happening earlier and earlier."*

Ovarian Cancer: the Silent Killer

Of all the gynecologic malignancies, ovarian cancer is the most lethal. The reason: few early symptoms. *"Once a woman becomes symptomatic it's a sign that the disease has spread beyond the ovaries,"* says Dr. Carolyn D. Runowicz, director of gynecologic oncology at the **Montefiore Medical Center and Albert Einstein College of Medicine,** *"She may go to a gastroenterologist complaining of vague upper abdominal pain, indigestion, or stomach ache–and by that point she's in stage III."*

That's why early detection is critical, which is done with a yearly pelvic exam. If you've been diagnosed, Runowicz urges you to see a gynecologic oncologist (if you don't know where to find one, you can call the Gynecologic Cancer Foundation at 1-800-444-4441). *"If the maximum amount of tumor is reduced, your chances for survival will be better."*



Nobody in Westchester is better at solving fertility problems.

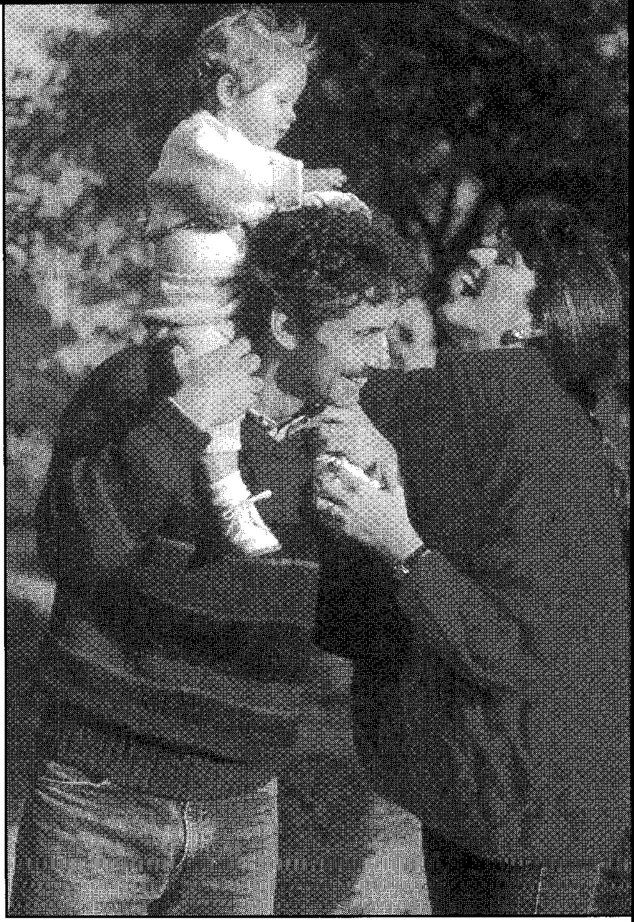
And it shows.

Infertility is a complicated problem. There are as many reasons you might have trouble conceiving as there are reasons for wanting a child. That's why *Montefiore's Fertility & Hormone Center* at Dobbs Ferry is such a smart decision.

As Westchester's largest and most established infertility program, we offer a world-class team of nationally-recognized infertility specialists who have the experience, expertise and dedication to diagnose your problem quickly. Our physicians are board certified faculty of the world-renowned Albert Einstein College of Medicine and they offer the full range of state of the art treatment options for both men and women.

Most important, they take the time to listen. By discussing your problems with you and your spouse, they can develop a personalized solution that matches your particular medical, emotional and lifestyle needs. No wonder the Fertility & Hormone Center's success rate has the stork working overtime.

You can meet our physicians at our Dobbs Ferry Center, at our new Westchester Fertility Network offices in Sleepy Hollow and Rye, or in the Bronx and Manhattan. Just call 914-693-8820 to arrange for a consultation.



MONTEFIORE
® Fertility & Hormone Center

Dobbs Ferry, NY 914-693-8820

REPRODUCTIVE ENDOCRINOLOGY
David Barad, MD
Hussein Amin, MD
Brian Cohen, MD
Harry Lieman, MD
John Stangel, MD
Christina Veit, MD
Barry Witt, MD
Susan Wolf, MD

UROLOGY
Harry Fisch, MD
Harris Nagler, MD

EMBRYOLOGY
Patricia Barg, MD

PSYCHIATRY
Joan Youchah, MD

The good news is that in the past 10 years innovative drug treatments have added years of life for some women. *"We are so much better equipped to handle it now,"* says Runowicz. *"Many of these new drugs have turned ovarian cancer from a lethal disease to a chronic one where women can stay alive eight to ten years on therapy. And there's a whole new spectrum of therapies in the pipeline–from genetic therapies to vaccines."* Among the innovative drug trials at Montefiore: intraperitoneal therapy, PSC 833 (a drug which reverses resistance to Taxol) and lilac plant extract.

And it's not just hospitals that are conducting drug trials for women's medical needs. Major pharmaceutical companies have also been innovators in the research and development of new drugs for women. "Right now, we're focusing on the fact that more women should be included in clinical trials and that the data should be analyzed for effects in women," says Ruth Merkatz, Ph.D., director of women's health at **Pfizer**.

"Women's health is much more than reproductive issues," says Merkatz, who notes that Pfizer is committed to developing treatments for a range of medical problems, such as heart disease, that affect scores of women. For instance, Norvasc, Pfizer's largest-selling product controls blood pressure and angina–both culprits in heart disease, the largest killer of women. Similarly, Lipitor, co-marketed with Warner Lambert Co., has proven effective in treating both high cholesterol and triglycerides.

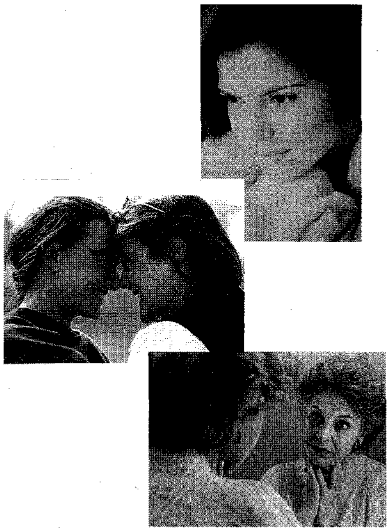
In the mental health arena, the antidepressant Zoloft is commonly used to treat depression, obsessive-compulsive disorder, and panic disorder. Sometime next year, Pfizer hopes to introduce Zeldox, a new therapy for schizophrenia, and has recently launched Aricept, a treatment for Alzheimer's disease, with its partner Eisai Co., Ltd. In the near future, Pfizer hopes to have available new treatments for a variety of conditions common to women–from migrains to breast cancer.

Thyroid Disorders: More Common Than You Think

Most of us don't think often about our thyroid–until something goes wrong. The trouble is that much can go wrong, and women are at greater risk than men.

"Women have more thyroid problems than men, however most problems can be treated effectively," says Mary DiGiorgi, coordinator of **The Thyroid Center at Columbia-Presbyterian Medical Center.**

The reasons are not really known, but women are more vulnerable to autoimmune diseases, and two of the most common thyroid disorders–Graves' disease and Hashimoto's thyroiditis–are caused by difficulties in the immune system. Pregnancy is often a catalyst: 8% of women develop thyroid disorders following childbirth. *"The thyroid is a gland that secretes hormones that play a role in controlling the body's metabolism. Thyroid problems can affect a woman's ability to become pregnant,"* notes DiGiorgi. When that balance is upset–either by too much hormonal secretion or too little–then problems result in the body.



Thyroid Disorders that Commonly Affect Women

- **Graves' disease** (diffuse toxic goiter)–an example of hyperthyroidism (having too much thyroid hormone in the body–overactive).
  Symptoms: weight loss, irritability, heart palpitations, thinning hair, or protruding eyes.
  Treatment: anti-thyroid drugs or radio active iodine treatment.
- **Hashimoto's disease** (chronic thyroiditus)–an example of hypothyroidism (having too little thyroid hormone in the body–underactive).
  Symptoms: weight gain, sluggishness, fatigue, intolerance to cold, brittle hair, or increased menstrual flow.
  Treatment: beta blockers and synthetic thyroid hormone (Levothyroxine).
- **Goiter**–an abnormal swelling in the neck caused by an enlarged thyroid.
  Treatment: radioactive iodine or surgery.
- **Thyroid nodules or cancer**–a lump in the thyroid gland.
  Symptoms: hoarseness or difficulty in swallowing.
  Treatment: radioactive iodine or surgery.

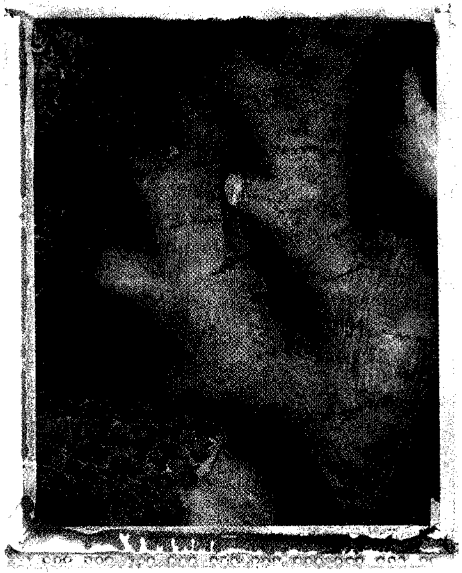
For a referral to a thyroid specialist anywhere in the US, call The Thyroid Center at Columbia-Presbyterian Medical Center at 1-888-2-THYROID.

Alternative Medicines Go Mainstream

Chemotherapy and radiotherapy can take their toll on cancer patients, often producing severe side effects such as numbness, nausea, and a lack of appetite. These side effects can consume a patient's every waking moment.

As an alternative—or adjunct—to traditional cancer treatments, many patients are seeking out the healing properties of herbs, meditation, and special diets. At the **Meridian Group,** Eastern traditions are used in conjunction with conventional medical treatment to help patients combat the debilitating side effects and enhance a patient's overall sense of wellness. *"Conventional medicine does not deal with the negative symptoms,"* explains Raymond Chang, M.D., of the Meridian Group. *"We encourage patients to continue with conventional treatment, but we try to reduce the side effects by prescribing tonifying herbs, botanicals, and other therapies to enhance the quality of life and optimize a patient's chance for survival."*

Chang and his colleagues develop a unique combination of therapies to suit each patient's needs. *"Every patient is in a different stage of the disease, so we tailor regimens individually, integrating acupuncture and botanicals with regular pharmaceuticals,"* says Chang. *"We do not use therapies which are irrational or unfounded, only those—such as Chinese medicine—that have been studied."*



Women are not the same as men.

As a woman, you know your health care needs may be more complex. That's why you'll go a long way to find a specialist you're comfortable with. But now you don't have to go far. Because Montefiore Medical Center offers comprehensive women's health services, including:

- Complete gynecological services
- Total and high risk obstetrics
- Midwifery services
- Reproductive endocrinology and infertility
- Reproductive genetics, amniocentesis, CVS
- Gynecologic oncology and ovarian cancer screening
- Menopause program

Montefiore offers a caring environment devoted entirely to women's health. All our doctors are affiliated with the Albert Einstein College of Medicine, so you can count on receiving state-of-the-art care. Call for an appointment today.

The Institute for Women's Health, Genetics and Human Reproduction

WESTCHESTER
One Madison Avenue
Larchmont, New York
1-914-834-4422

NEW YORK CITY
1695 Eastchester Road
Bronx, New York
1-888-MD-WOMEN

MONTEFIORE
Medical Center
The University Hospital for the
Albert Einstein College of Medicine

Look Good, Feel Good: The Beauty Factor

Looking good is often a crucial component to feeling good. And one way to stave off the effects of time is to seek cosmetic surgery. Shopping for a plastic surgeon can be frustrating and time-consuming, but when it comes to choosing the right plastic surgeon, you don't want to cut corners.

Selection should begin with a referral from either a friend, a primary care physician, ora professional association for Board Certified surgeons. Before meeting with a prospective surgeon, be sure to check his or her credentials to ensure certification by the American Board of Plastic Surgery, the American Society of Plastic and Reconstructive Surgeons, or the American Society for Aesthetic Plastic Surgery. During a consultation, do not be shy in expressing your expectations. Be prepared for the surgeon to examine you to ensure that you understand everything involved in the procedure–from the preoperative preparations to the postoperative care and recovery time.

"The most important part of the surgery is the pre-operative discussion," explains **Fredrick A. Valauri, M.D., FACS.** *"You're dealing with body image issues and you want to help the patient cope with them, what they want, and what's best for them."* Ultimately, selecting the proper plastic surgeon will be based on your level of comfort in openly discussing all of these considerations and having your questions answered in detail without hesitation.

For those who simply do not have the time to do such extensive research, but who know exactly what they want and are ready to dive in, there are cosmetic surgery consultants, like **Denise Thomas**, who make the plunge a little easier. Thomas says a lot of women become frustrated in their quest to find the right surgeon. *"They've been to everyone, and they're confused. I listen to what they want, and I try to make the right match."*

Saving Face

It's inevitable. Sun damage, stress, and aging change the skin's appearance on the face, resulting in bags under the eyes, a furrowed brow, sagging eyelids, and frown lines around the mouth, making even the most healthy and energetic woman appear exhausted. A relatively quick remedy can be found in Erbium, a new surgical procedure that erases lines and wrinkles with a cold laser. Compared with the Carbon Dioxide-Ultrapulse procedure, which uses a hot laser, recovery has been reduced from two-to-three months to two-to-three weeks. *"Erbium doesn't deliver the redness and post-operative burn that CO_2 does,"* explains **Arthur L. Millman, M.D.,** surgeon director of the **Manhattan Center for Facial Plastic and Reconstructive Surgery.** *"Patients are back to full function and appearance within two weeks."* Millman said, however, that CO_2 provides deeper treatment at the expense of a longer recovery. *"It's a matter of individual need and the amount of aging and sun damage."*

In addition to laser resurfacing, an even newer procedure called Botox reduces frown lines by injecting a small dosage of botulism toxin into the facial muscles that create these lines. *"We use a therapeutic dosage which is hundreds of times lower than the toxin,"* says **Rhoda S. Narins, M.D.** *"The dosage necessary is tiny and very safe. During the first four to six days after an injection, it paralyzes the muscle that creates these frown lines, eliminating the lines."*

"For more lasting improvements, face, neck, and eyelid lifts can turn back time," says **Stanley Taub, M.D.,** a professional sculptor as well as a Board Certified plastic surgeon with more than 30 years of experience. *"You want a surgeon with excellent aesthetic sensibilities as well as the skills to go along with it," he advises.*

Nose News

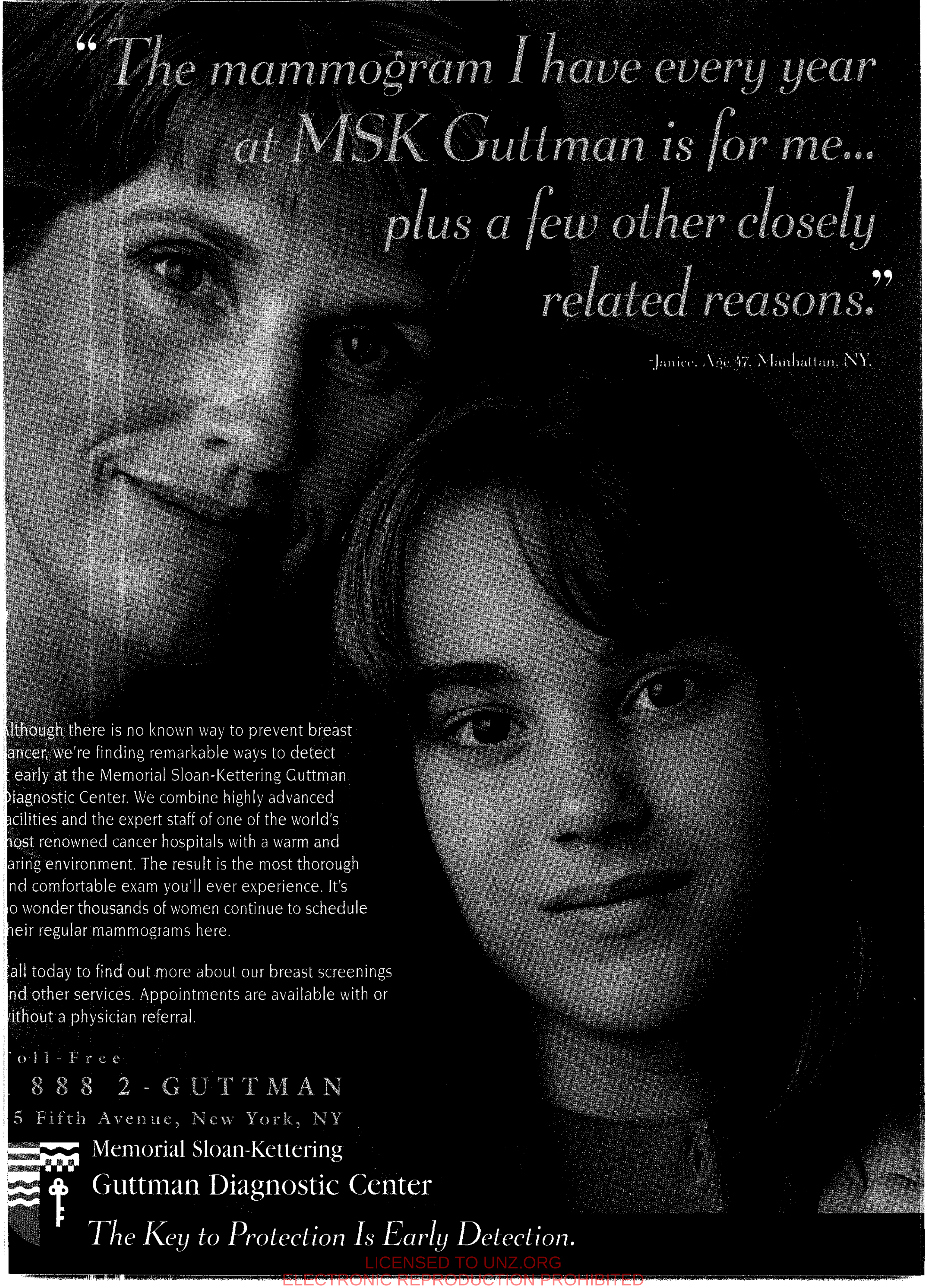
Everyone has a different nose–some are straight and sloped, some are short and squat, while others are add "character" to a face. If you aren't satisfied with the nose nature gave you, you can try on new noses until you find one that fits just right through high-tech imaging. *"Computer imaging helps clients visualize what the outcome will be,"* says **Dennis Barek, M.D., FACS.** Rhinoplasty, one of the most aesthetic reconstructive procedures, provides the option of changing not only the size and shape of the bridge of the nose, but the tip and the nostrils as well. For rhinoplasty, healing takes about a week to 10 days, during which time a splint is worn to protect the newly-remodeled nose, and patients are advised to avoid exercise or other strenuous activity. *"Most rhinoplasty patients are up and about in two days,"* explains Barek, *"but it takes a little time before everything really falls into place."*

"Many patients are content with the size and shape of their nose, but are unhappy with the lack of air passing through it," explains **Mark Erlich, M.D.** *"Poor nasal breathing can hinder athletic performance. It can cause or contribute to snoring, and it can cause repeated sinus infections."* Erlich has performed more than 2,000 septoplasty procedures to improve the function–and appearance–of patients' noses. *"You can be back to work in four-to-five days after surgery,"* he says.

Body Contouring

There are just some curves and bulges that linger no matter how many levels you accomplish on the Stairmaster or how many crunches you do every day. For the frustrated exercise fanatic or constant dieter, tumescent liposuction is often the answer–painless removal of excess fat with very little down time. *"Tumescent liposuction maximizes the amount of fat-reduction with the smoothest, most natural results,"* says **Eli Milch, M.D., of Park East Plastic Surgery.** *"In a patient who is an appropriate candidate, we're able to take out up to 10 to 12 pounds of fat."* Unlike previous techniques, tumescent liposuction is unique because there is minimal blood loss and does not require blood transfusions. *"It has really revolutionized liposuction," he* says.

BY VANESSA L. PAYNE



"The mammogram I have every year at MSK Guttman is for me... plus a few other closely related reasons."

-Janice, Age 47, Manhattan, NY.

lthough there is no known way to prevent breast ancer, we're finding remarkable ways to detect early at the Memorial Sloan-Kettering Guttman iagnostic Center. We combine highly advanced acilities and the expert staff of one of the world's ost renowned cancer hospitals with a warm and aring environment. The result is the most thorough nd comfortable exam you'll ever experience. It's o wonder thousands of women continue to schedule heir regular mammograms here.

all today to find out more about our breast screenings nd other services. Appointments are available with or ithout a physician referral.

oll-Free
888 2-GUTTMAN
5 Fifth Avenue, New York, NY

Memorial Sloan-Kettering
Guttman Diagnostic Center

The Key to Protection Is Early Detection.

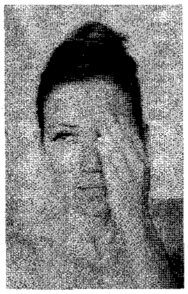
"More people are coming in for liposuction to the often-neglected areas of the arms and the back region," says **George Lefkovits, M.D.** *"Patients are impressed with the slimming results; plus, many times the fat can be transplanted to parts of the face, such as cheeks and forehead."* Procedures limited to smaller areas, such as the neck, require as few as one to two hours. *"You can be in and out the same day,"* says **Rhoda S. Narins, M.D.** *"But for liposuction of the body, you need about two or three days and you can resume non-jarring exercises shortly thereafter."*

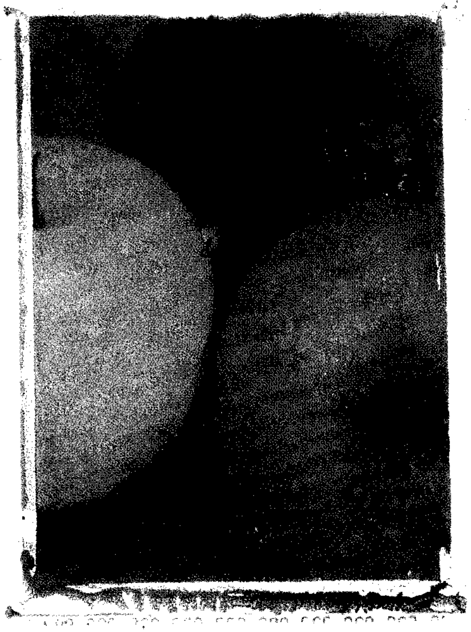
In addition to rest, massage and ultrasound can aide in the healing process after liposuction. *"Providing massage and ultrasound treatments beginning one week after surgery can make a big difference in the swelling and hardness that often occur after surgery,"* explains **George Lefkovits, M.D.** *"We continue the therapies twice a week for three or four weeks until the patient has fully recovered."*

Breast Reduction

There are many women–ranging in age from their late teens to their seventies–who wish to reduce their breast size. Women with large breasts–D cup and larger–often suffer from neck, back, and shoulder pain and many times are unable to participate in sports and other exercise due to the extra weight of their breasts. *"Many of these women have tried pain medication and non-invasive treatment like physical therapy or chiropractic manipulation, which provides short-term relief,"* explains **James J. Reardon, M.D., P.C.** *"In addition to the pain and discomfort, these women find it difficult buying clothing and bras that fit them properly."*

Breast reduction is a multi-layered procedure, involving not only the elimination of breast tissue internally, but lifting the nipple and reshaping the breast to give it a more symmetrical appearance. The procedure does result in some scarring, which gradually fades, and a loss of sensation in the nipple area. "Post-operative care involves routine wound care," says Dr. Reardon. *"We advise women to take approximately two weeks before returning to work. They cannot participate in physically strenuous activities or working out in a gym for several weeks after surgery."* Although it is an elective procedure, breast reduction is frequently covered by medical insurance because it is often done for medical purposes.



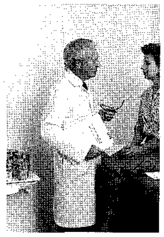


Vein Vanity

According to **Luis Navarro, M.D.,** of the **Vein Treatment Center,** one out of every four Americans has problems with leg veins. Varicose veins are the bluish-purple veins that protrude from the skin's surface. Spider veins are smaller veins that can appear on the legs, ankles, and face. These are veins that have become damaged and dilated; commonly called broken capillaries. Aside from not functioning properly and being aesthetically displeasing, varicose and spider veins can also be very painful. Fortunately, there are various methods of treatment available. The most common are: sclerotherapy (injection therapy), laser treatment, mini-phlebectomy, and ambulatory surgery. Says Navarro, *"Since no patient has the same problem, one can now choose one method of treatment or a combination in order to optimize results and improve cosmetic appearance."*

Telltale Teeth

Although Americans love to flash our pearly whites, teeth are commonly our most neglected asset. Flossing and brushing are mundane routines that are skimmed over unless the shooting pain of a cavity reminds us it's time to go to the dentist, we avoid it like the plague. But **Jerry Lynn, D.D.S. of Toothsavers** says it is particularly important for everyone–particularly pregnant women–to visit the dentist frequently for a check up and full cleaning. *"Inflammatory gingivitis happens most often when a woman is pregnant,"* explains Lynn. *"It is caused by a tremendous hormonal change that affects women during menstruation and pregnancy. It brings new meaning to the saying 'For every child a tooth.'"*



Hair Removal

All women want thick, lustrous hair–only if it's on their heads. But when it starts appearing in all the wrong places, it can be unsightly and embarrassing. For a permanent solution, it's best to seek professional help. What's the best treatment? To find out, we spoke with Lucy Peters of **Lucy Peters International**–pioneers of the Integrated System,® a unique approach to electrolysis.

Q: How does the Integrated System® differ from other kinds of electrolysis?

A: Technology, technique, and training. The patented, FDA-registered LPS Epilator is unique and the heart of the system; it enables predictable, immediate, and permanent results without scarring or regrowth. Sensation is minimal or nil. Each hair is treated just once (treatment is synchronized with the active phase of a hair's natural cycle).

Q: How does electrolysis actually work?

A: We use a short-wave device that converts high-frequency radio waves to heat. During treatment, we desiccate the germinative portion of the hair.

Q: Can anyone get electrolysis?

A: We exclude those who wear implanted electronic medical devices (pacemakers, etc.), those with diabetes mellitus, patients undergoing chemotherapy, as well as anyone with an active contagious skin disease.

Q: How long do treatments take?

A: The overall length of time it takes for the hair in any area to cycle once through its three phases. The number of treatments during that time will be governed by the quantity of hair involved. So, in the bikini area, the hair cycle is 18 months, the upper lip is 6-7 months, eyebrows are 5-6 months, and legs are approximately two years. We quote exactly the amount of treatment a patient will have prior to starting, and our quotes are warranted.

WORLD CLASS ELECTROLYSIS

The Integrated System®

is…
the benchmark for the
hair removal industry.

Electrolysis Without Regrowth™

Immediate Permanent Results…
means that we treat each
hair just once, and it's gone
forever!

Our quotes are **warranted***
in writing.

We've performed over 1.5 million
hours of electrolysis without
regrowth, during the past 25 years.

Nothing, including lasers, electronic
tweezing or any other type of electrolysis,
comes close to…

The Integrated System®.

Available exclusively at
Lucy Peters® International Ltd.
treatment centers.

LucyPeters®
INTERNATIONAL, LTD.

NEW YORK CITY (212) 486-9740 • PHILADELPHIA (215) 567-0097 • BRYN MAWR (610) 525-4676
BEVERLY HILLS (310) 274-0454 • IRVINE (714) 851-6232 • DURHAM (919) 419-5803 • DALLAS (972) 458-9375
SANTIAGO, CHILE

Major credit cards Honored. *Treatment fees are not refundable. This offer is subject to certain exclusions and time limitations. ©1997 All service marks registered to Lucy Peters International, Ltd.

Are You Considering Cosmetic Surgery?

JOE HENSON

DENISE THOMAS
COSMETIC SURGERY CONSULTANT

"...brilliant idea!" VOGUE
"...don't hesitate!" GLAMOUR
"...experienced!" TOWN & COUNTRY

Denise Thomas can be your personal shopper, answer your questions and recommend the best Board Certified Plastic Surgeons to meet your needs and your budget.

(212) 734-0233

A glamorous solution to a heart-breaking problem...

THINNING HAIR

LeMetric™ Hair Systems, created for you in our salon.

Temporary or permanent solutions. Wash, style, even color as you please!

Call now
1•800•217•9052

LeMetric™ Hair Center Inc.

29 E. 61st Street
Suite 240
NYC, NY 10021

Hair Enhancement

Most everyone will agree thinning hair or bald spots are embarrassing because hair is usually the first physical attribute other people notice. *"Hair loss affects one out of seven women. It can start as early as 13 or it can begin as old as 75,"* says Elline Surianello, owner of **Le Metric Hair Center**, which specializes in hair replacement for women.

There are a few different types of alopecia (hair loss)–universal (complete hair loss), areata (bald spots), and androgenetic (female pattern balding)–all of which are either hereditary or stress-related. Studies of alopecia affecting women are both sparse and inconclusive. *"We finally have enough information to start helping women deal with the trauma, but every case is distinctively different and there is still no cure,"* explains Surianello, who has been compiling data for the last 10 years to write a book on the subject. "We deal with clients who have self-esteem issues, who are confused, and who are embarrassed to go in to a regular hair salon.

Dino Dondiego, founder of **Sequence**, also specializes in hair replacement for women using a technique he has developed called Hair Blending. *"We evenly distribute blending strands in between existing hair to create just the right amount of volume in the lightest possible way."* says Dondiego. *"The new hair is inconspicuous in sight and touch and we can add any degree of volume to meet every woman's needs."*

Yoga & Callanetics

There's no disputing that exercise is a fundamental part of a healthy constitution. If you're looking for a relaxed and focused environment, both of the following places offer unique exercise programs tailored to help each woman work out her own individual kinks. **SoHo Sanctuary** specializes in yoga with a line up of 10 different classes designed especially for women. *"Yoga is really the perfect exercise for every body,"* says Lisa Putnam. *"It's a different approach to exercise incorporating the body and the mind."* Unlike traditional strength training with weights and machines, which can strain muscles and ligaments, yoga is virtually injury-free. *"My body is stronger, more flexible and better toned from practicing yoga than from any other physical discipline I've pursued in the past,"* explains Director Leslie Nelson. *"It's one of the best overall exercises there is for women."*

Similar to the tenets of yoga, **Callanetics** focuses on toning muscles and developing strength and flexibility through slow, disciplined stretches and movements. *"These are non-impact, deep muscle exercises that produce results very quickly,"* explains owner Ruth Jeffries. *"The nice thing about Callanetics is you develop the muscle without the bulk."* The studio features a personalized approach, limiting students to 12 per class which allows the instructor to tend to each student's needs. *"You'll see results in just a few classes,"* says Jeffries.

Directory Listings

Fitness Studios

Callanetics Studio of Manhattan
Carnegie Hall, 154 W. 57th St.
212-765-2900
Fast visible results (within 10 classes for most students) is the Callanetics signature. Non-impact, subtle movements combine isometrics and isotonics as well as principles of ballet and yoga to concentrate deeply on thighs, abdomen, arms, and buttocks. Inches disappear as the body is reshaped.

SoHo Sanctuary
119 Mercer St.
212-334-5550

The perfect place for today's woman to find health, fitness, and well-being. Offers a full spectrum of private and group yoga classes designed specifically for women, as well as oh-so-luxurious spa treatments including holistic facials, massage, reflexology, and full-body treatments. Tues.-Fri. 10 a.m.-9 p.m., Sat. 10 a.m.-6 p.m., Sun. 12 p.m.-6 p.m.

Hair Replacement

Le Metric Hair Center
124 E. 40th St., Suite 601
1-800-217-9052
Le Metric Specializes in hair replacement for women who have experienced hair loss. Le Metric has its own design, manufacturing, and installation facility on premises. Le Metric has grown from a small 750-sq. ft. facility to a 2,500-sq. ft. emporium to better accommodate their clients. These women come from all over the U.S.

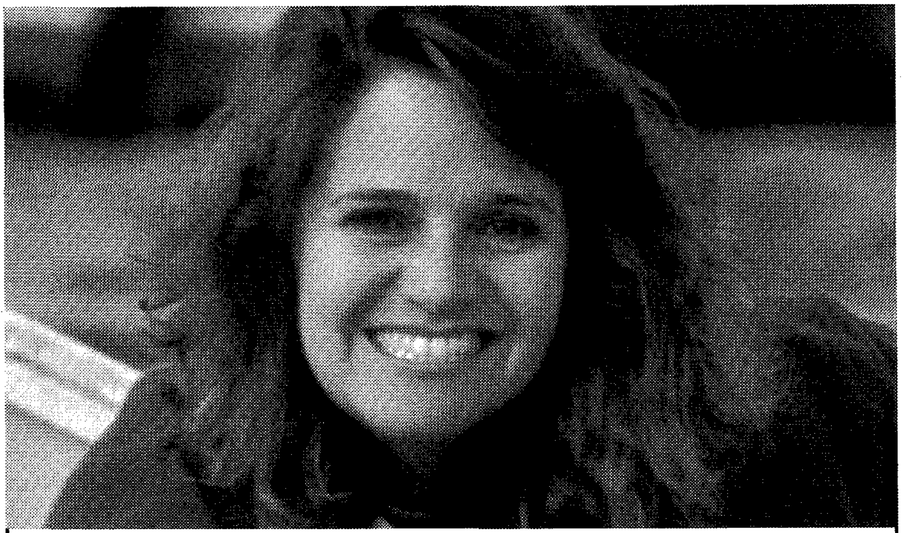
Sequence
106 Grand Ave., Englewood, NJ 07631
1-888-BLEND-88
Hair Blending for more fullness and length to your own hair. Hair Blending adds one real hair at a time in between your existing hair. Hair Blending is a natural way of increasing your hair volume and length to any degree, no matter how little, or how much is needed.

Hair Removal

Lucy Peters International Ltd.
150 East 58th Street
New York, NY
212-486-9740
The Integrated System® is electrolysis as it should be. Results are immediate and permanent—each hair is treated just once. Quotes are warranted. Centers in New York, Philadelphia, Bryn Mawr, Raleigh-Durham, Dallas, Irvine-Newport Beach, Beverly Hills, and Santiago.

Cosmetic Surgery

Dr. Dennis Barek. M.D., FACS
9 E. 93rd St.
212-289-5281
Dr. Barek, a Board Certified plastic surgeon with over 20 years experience and a member of the American Society for Aesthetic Plastic Surgery, performs facial rejuvenation, breast reshaping, nasal surgery, and body sculpting, among other procedures.



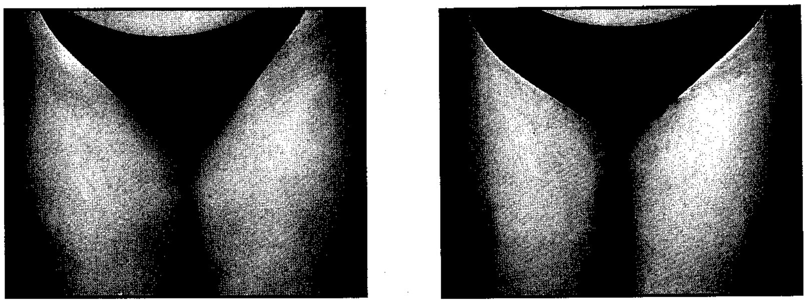
One of medicine's greatest advances was discovering that this isn't a man.

The Office of Women's Health

Pfizer

We're part of the cure.

NOW YOU SEE IT...NOW YOU DON'T



STOMACH POUCH?! LOVE HANDLES?! SADDLEBAGS?!

You diet, exercise and rub creams. Do they disappear ???
If the answer is no... Come for a complimentary consultation.

See Our In-House Video

Liposuction may be for you!!

We have a state of the art operating facility, and we are reasonably priced. Most forms of Aesthetic surgery performed. Financing is available.

Certified by the American Board of Plastic Surgery

PLASTIC AND RECONSTRUCTIVE SURGERY
GEORGE LEFKOVITS, M.D., F.A.C.S.
9 EAST 62 STREET, NEW YORK, NY 10021
(212) 750-9494 VISA, MC, AMEX HONORED

Are You Unhappy With What Mother Nature Gave You?

Dennis Barek, MD, FACS
Board Certified Plastic Surgeon
FACIAL REJUVENATION ◆ NASAL SURGERY
BREAST & BODY RESHAPING
9 East 93rd Street, New York, NY 10128
212-289-5281

The Perfect Exercise for Today's Woman.

The ancient discipline of **Yoga**
offers today's woman
the perfect approach to ***fitness.***
Not only does it strengthen
and tone ***muscles*** and
increase flexibility and coordination,
it also restores ***energy*** and
cultivates ***peace of mind.***
Perfect.

Call **334.5550** today
and find a Yoga class that's
just right for you.

SOHO SANCTUARY
SoHo Sanctuary
119 Mercer Street, New York, NY 10012
334.5550

Dr. Mark A. Erlich, M.D., FACS
800 Fifth Ave., Suite 202
212-861-4100
Dr. Erlich has performed more than 5,000 rhinoplasty procedures to improve the appearance of his patient's noses, and has performed more than 2,000 septoplasty procedures to improve the function of their noses.

Dr. George Lefkovits, M.D., FACS
9 E. 62nd St.
212-750-9494
A Board Certified plastic surgeon provides the full range of aesthetic surgery. There is a fully equipped state-of-the-art operating facility on the premises. New procedures, including fat transplantation, laser resurfacing, sclerotherapy, and hair transplantation are available.

Dr. Arthur L. Millman
Manhattan Center for Facial Plastic and Reconstructive Surgery
212-697-9797
The Manhattan Center for Facial Plastic and Reconstructive Surgery is pleased to offer the only high-powered "cold" Erbium-Yag laser in New York for wrinkle removal and facial rejuvenation. The Center is staffed by New York's most academically prominent facial plastic surgeons, with Board Certification spanning facial plastic surgery, oculoplastic surgery, opthamology, and E.N.T. with more than 10,000 surgical case experiences.

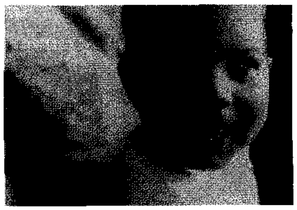
Dr. Rhoda S. Narins, M.D., P.C.
1021 Park Ave.
212-348-1800
Director of the Dermatology and Laser Centers and clinical associate professor at a major New York teaching hospital, Dr. Narins is an expert in tumescent liposuction and laser surgery, including resurfacing. Additional cosmetic procedures include Botox, fat and collagen injections, sclerotherapy and peels.

Park East Plastic Surgery
Dr. Eli Milch, M.D.
114 E. 71st St.
212-988-2500
Park East Plastic Surgery Center is directed by Dr. Eli Milch, a world renowned Board Certified plastic surgeon. Dr. Milch specializes in aesthetic surgery with particular interest in tumescent liposuction, minimal incision breast augmentation, nasal surgery and face lifts. Most procedures are performed in a state-of-the-art surgery center.

Dr. James Reardon, M.D., P. C.
737 Park Ave.
212-832-0770
Dr. Reardon is a Board Certified plastic and reconstructive surgeon with over 25 years of experience. He performs a range of cosmetic and reconstructive procedures including female and male gynecomastia (breast reduction); cosmetic facial, eye and nasal surgery, as well as tumescent liposuction, breast augmentation, and chemical peels. All surgery is performed in his ambulatory facility which has two operating rooms, a three-bed recovery room, and a full-time Board Certified anesthesiologist.

Dr. Stanley Taub, M.D.
737 Park Ave.
212-628-8585
A professional sculptor as well as a Board Certified plastic surgeon with more than 30 years of experience, Dr. Taub produces natural, satisfying results. His skilled hands perform face, neck, and eyelid lifts, as well as liposuction, body contouring, and breast reshaping in a private, modern facility.

Denise Thomas
212-734-0233
Whether you are interested in a surgeon who specializes in liposuction, body sculpting, laser surgery, or breast enhancement, Thomas will point you to a cosmetic surgeon who meets all of your specific requirements.



Dr. Fredrick A. Valauri, M.D., FACS
3 East 76th St.
212-439-0080
Off Fifth Avenue, The Beauty Enhancement Center is a day spa and surgery suite which offers laser hair removal, skin analysis, aromatherapy facial and body treatments, waxing, reflexology, and massage therapy, as well as cosmetic surgeries performed by Dr. Valauri, a Board Certified plastic surgeon, and his professional staff.

Vein Treatment

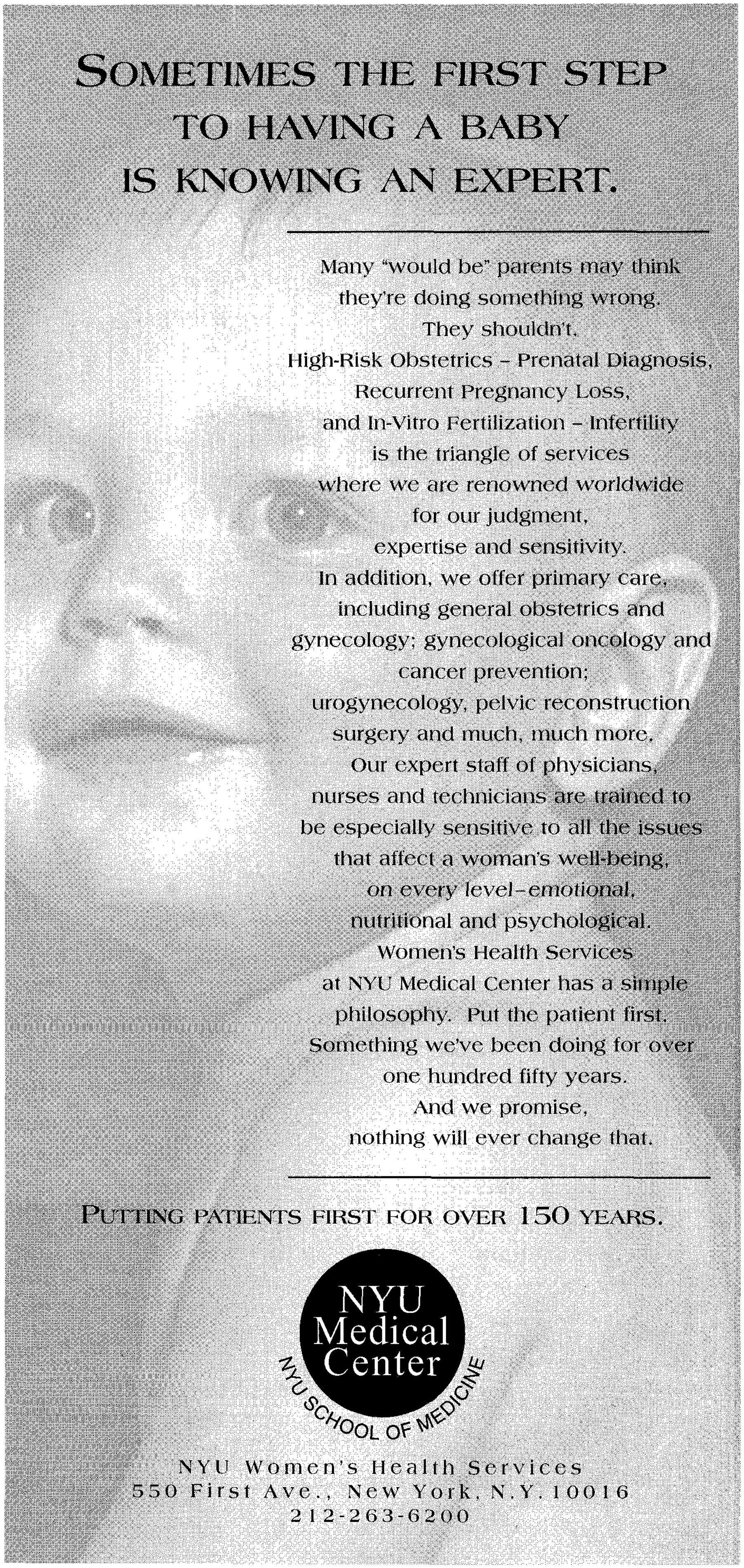
Vein Treatment Center
327 E. 65th St.
212-249-6117
In a practice devoted exclusively to varicose vein problems, Board Certified surgeon Luis Navarro, M.D., founder and director of the center, has developed a successful approach to the treatment of varicose veins and spider veins based on the principle of combining different complementary therapeutic methods such as sclerotherapy and laser treatment.

Dental Hygiene

Toothsavers Dental Center
57 W. 57th St., Suite 610
212-753-0123
Toothsavers Dental Center has been treating New Yorkers for more than 39 years. The center has every dental specialist under one roof and offers all types of dentistry. Toothsavers is open seven days a week, from 8 a.m. to 8 p.m. Monday through Friday, 8 a.m. to 5 p.m. Saturday, and 8 a.m. to 1 p.m. Sunday. Toothsavers also has a full dental laboratory on the premises which greatly reduces treatment time.

Alternative Healing

Meridian Medical Group, P.C.
102 East 30th St.
212-683-1221
Emphasizing an integrative and rational approach to alternative treatments, Meridian is an innovative practice offering modern medicine complemented by traditional Asian healing arts. Programs available for cancer management and infertility, in addition to general health care.



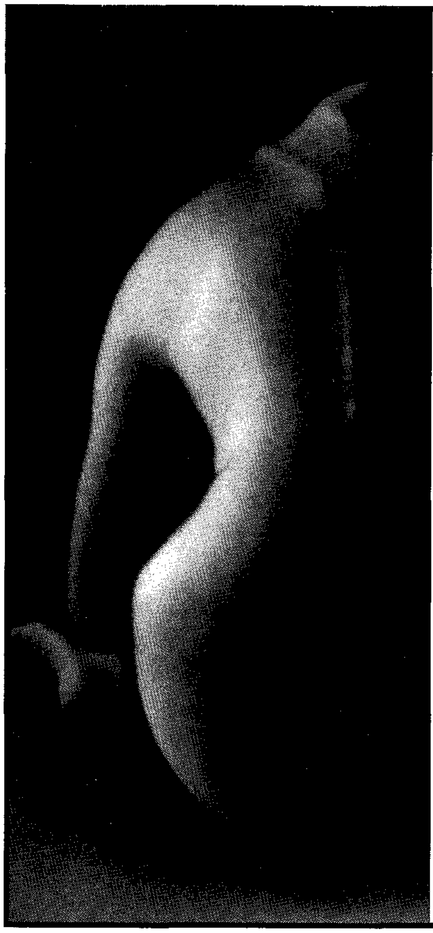
SOMETIMES THE FIRST STEP
TO HAVING A BABY
IS KNOWING AN EXPERT.

Many "would be" parents may think
they're doing something wrong.
They shouldn't.
High-Risk Obstetrics – Prenatal Diagnosis,
Recurrent Pregnancy Loss,
and In-Vitro Fertilization – Infertility
is the triangle of services
where we are renowned worldwide
for our judgment,
expertise and sensitivity.
In addition, we offer primary care,
including general obstetrics and
gynecology; gynecological oncology and
cancer prevention;
urogynecology, pelvic reconstruction
surgery and much, much more.
Our expert staff of physicians,
nurses and technicians are trained to
be especially sensitive to all the issues
that affect a woman's well-being,
on every level–emotional,
nutritional and psychological.
Women's Health Services
at NYU Medical Center has a simple
philosophy. Put the patient first.
Something we've been doing for over
one hundred fifty years.
And we promise,
nothing will ever change that.

PUTTING PATIENTS FIRST FOR OVER 150 YEARS.

NYU
Medical
Center
NYU SCHOOL OF MEDICINE

NYU Women's Health Services
550 First Ave., New York, N.Y. 10016
212-263-6200



The Beauty Enhancement Center

***Laser** Hair Removal*
Aromatherapy
Facials / Peels
Body Treatments

◆ ◆ ◆ ◆

Facelift
Eyelidplasty
Collagen Injection
Liposuction
***Laser** Skin Resurfacing*

Fredrick A. Valauri, MD, FACS
Board Certified Plastic Surgeon

3 East 76 Street, New York, NY 10021
(212) 439-0080

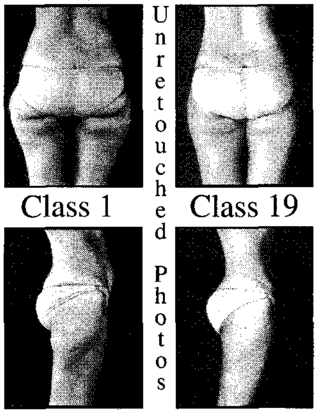
Complementary Consultation

Experience the results.

Exclusively treating varicose veins and spider veins.

212.249.6117

The Vein Treatment Center since 1982
327 East 65th Street • New York



Callanetics®

No ifs, ands or butts: You Can Change Your Bottom Line In Hours.

Non-impact, non-aerobic exercises offering fast, visible results in small, personalized classes of no more than twelve people.

- **Reduce** your saddlebags
- **Tighten** your tummy
- **Lift & tighten** your behind

Callanetics Studios of Manhattan, Carnegie Hall,
154 West 57th Street, Suite 832, New York, NY 10019
Call (212) 765-2900 to schedule a class.

Reproductive Health

Dr. Herbert A. Goldfarb, M.D., FACOG
Center for Minimally Invasive Gynecology
877 Park Ave.
212-585-4400

Dr. Goldfarb is author of the *No-Hysterectomy Option: Your Body, Your Choice*, published by John Wiley & Sons. Dr. Goldfarb is a leader in the field of minimally-invasive techniques to help women avoid hysterectomy and treat endometriosis and uterine fibroids. Dr. Goldfarb founded the Center for Minimally Invasive Gynecology.

Hospitals

The Beth Israel Health Care Center
First Avenue and 16th Street
New York, NY
212-420-2000

St. Luke's-Roosevelt Hospital
1000 10th Avenue
New York, NY
212-523-4000

The Beth Israel Health Care Center and St. Luke's-Roosevelt Hospital, two prestigious academic medical centers, recently created a partnership that provides an impressive array of specialties including neurosurgery, orthopedics, cancer care, cardiology, neonatal care and obstetrics. Programs in diabetes, nutrition, and weight management are nationally recognized. Together, the system comprises more than 2,700 beds and represents more than 3,200 physicians.

Columbia-Presbyterian Medical Center
622 West 168th Street
Columbia-Presbyterian Medial Center East Side
16 East 60th St.
New York, NY
800-227-CPMC

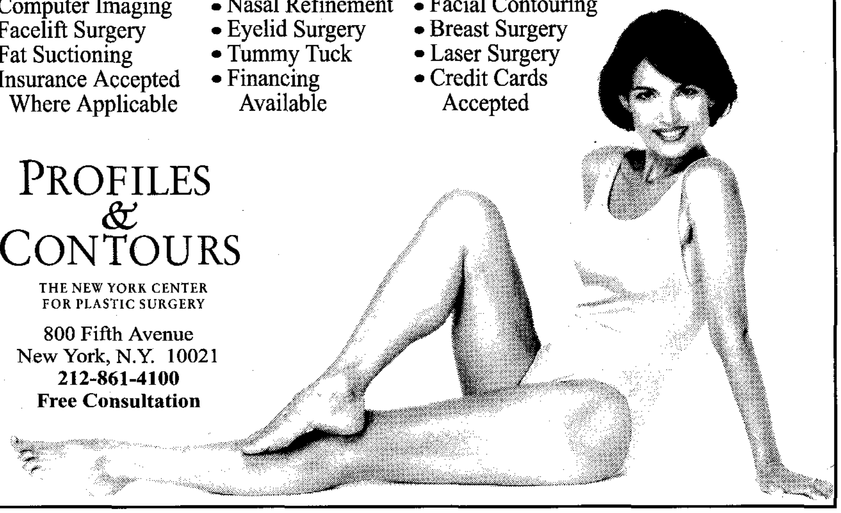
Offering virtually every medical and surgical specialty, Columbia-Presbyterian is home to the tri-state area's most comprehensive open-heart surgery program, the city's only pediatric hospital and one of the two comprehensive cancer centers in New York City. Other internationally recognized strengths include neurology, minimally invasive surgery, women's health, urology, and complementary medicine.

Hackensack University Medical Center
30 Prospect Avenue
Hackensack, NJ
201-996-2000

Hackensack University Medical Center has an approved licensed bed capacity of 614 and is a regional care teaching and research hospital that offers state-of-the-art services to the residents of the New Jersey/New York area. It is also the largest hospital in New Jersey by volume of admissions. The medical center is the only hospital in the New York metropolitan area and one of only three hospitals in the nation to receive Magnet Hospital Recognition for nursing excellence by the American Nurses Credentialing Center (ANCC). Hackensack University Medical Center is also the only hospital in New Jersey to receive six national rankings from the *U.S. News and World Report*'s "America's Best Hospitals" in the following specialties: cardiology, orthopedics, geriatrics, ear, nose and throat, gastroenterology, and rheumatology. The medical center is a major affiliate of the University of Medicine and Dentistry of New Jersey-New Jersey Medical School.

Long Island Jewish Medical Center
270-05 76th Avenue
New Hyde Park, NY
(516) or (718) 470-7000
(888) LIJ-DOCS (Physician Referral)

Long Island Jewish Medical Center is an 829-bed teaching hospital consisting of Long Island Jewish Hospital for adult care, Schneider Children's Hospital, and Hillside Hospital for psychiatry. The Medical Center has earned a national reputation for excellence, with a broad range of programs covering almost every aspect



Look Like a Million For a Couple Of Thousand

In the world of plastic surgery something amazing has happened over the last few years.

As the procedures have gotten safer and more effective, the costs have dropped lower and lower. Many popular procedures such as Rhinoplasty (nasal contouring), Liposuction (body contouring) and Blepharoplasty (eyelift) take only about an hour and the result can last a lifetime.

- Computer Imaging
- Facelift Surgery
- Fat Suctioning
- Insurance Accepted Where Applicable
- Nasal Refinement
- Eyelid Surgery
- Tummy Tuck
- Financing Available
- Facial Contouring
- Breast Surgery
- Laser Surgery
- Credit Cards Accepted

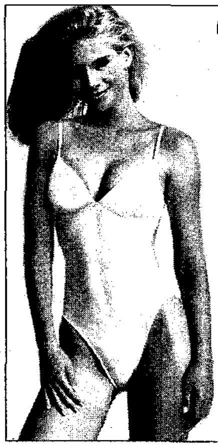
PROFILES
&
CONTOURS
THE NEW YORK CENTER
FOR PLASTIC SURGERY
800 Fifth Avenue
New York, N.Y. 10021
212-861-4100
Free Consultation

THE NO HYSTERECTOMY OPTION,
Your Body, Your Choice
Newly revised edition on sale at bookstores now

Dr. HERBERT A. GOLDFARB, ***author***

Consultations at: **877 Park Avenue**
New York City
212-585-4400
www.hgoldfarb.com

Watch for NYC Lecture Dates
Call 973-744-7470 for information



Take it off. Liposuction

New techniques in liposuction allow you to trim and tone your body, by removing fatty tissue, permanently. Recovery time is shorter than ever, so you can look great in a matter of weeks. Call for a FREE consultation.

212 / 988 - 2500

Park East Plastic Surgery
BOARD CERTIFIED PLASTIC SURGEON
114 East 71st St. New York, NY 10021

THE MANHATTAN CENTER FOR FACIAL PLASTIC AND RECONSTRUCTIVE SURGERY

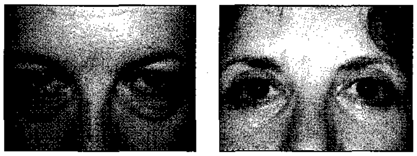
DEVOTED TO SURGERY OF THE FACE, NOSE, EYELID,
TEARDUCT AND ORBIT

345 EAST 37TH ST., NEW YORK, NY 10016 **212-697-9797**

The Manhattan Center for Facial Plastic and Reconstructive Surgery is pleased to offer the ***only*** high powered (20 watt) "cold" Erbium:Yag laser in New York for wrinkle removal and facial rejuvenation. The Erbium laser releases little heat or "burn" enabling most patients full recovery and return to normal activity and work ***within a week***, (as compared with 2-3 months of redness with "hot" thermal burn lasers (carbon dioxide-ultrapulse) It is also the only laser effective for darker and pigmented skin (Asian and Hispanic.) The Center is staffed by New York's most academically prominent facial plastic surgeons, with board certification spanning facial plastic surgery, oculoplastic surgery, ophthalmology, and E.N.T. with over 10,000 surgical case experience, and are founding members of the N.Y. Facial Plastic and Reconstructive Society. The Center has the finest, State of the Art private surgical facility, equipped with Board Certified Anesthesia, Endoscopic Brow, and Facial surgery, Laser Blepharoplasty, both CO2 and Erbium. When you are considering State of the Art facial cosmetic surgery then consult with N.Y.'s finest (voted best Doctors in New York: Castle Connelly Publishers) and most respected cosmetic surgeons devoted exclusively to facial cosmetic surgery.
The Manhattan Center for Facial Plastic and Reconstructive Surgery. (212) 697-9797

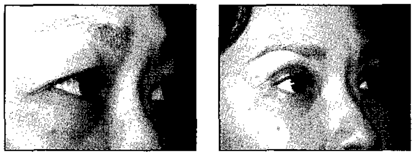
Sincerely,
Arthur L. Millman, M.D., ***Surgeon director***

50 YEAR OLD WOMAN 8 DAYS AFTER
LASER EYELID AND BROW LIFT



BEFORE AFTER

53 YEAR OLD ASIAN WOMAN 9 DAYS AFTER
LASER EYELID-BROW-FACIAL SURGERY



BEFORE AFTER

Benefit From Our Experience

If you have or suspect you have a

THYROID or PARATHYROID DISORDER.

If you suffer from abnormal weight, fatigue, osteoporosis and/or neck nodules, you may have a thyroid or parathyroid problem.

For diagnosis and treatment you deserve the best: **The Columbia-Presbyterian Thyroid Center.**

Columbia-Presbyterian's surgeons have found that 50% of patients who are recommended for surgery **do not truly need surgery** and can be effectively treated medically. When surgery is necessary, patients can take comfort in the knowledge that **Columbia-Presbyterian's specialists have the combined experience of nearly 8,000 thyroid operations** – and that minimally invasive procedures can often be done under **local anesthesia on an outpatient basis.**

Don't wait until a minor problem becomes major. Call us now for an appointment. Or a free brochure. Because you deserve the best.

COLUMBIA-PRESBYTERIAN *thyroid center*
All the possibilities of MODERN MEDICINE™
http://cpmcnet.columbia.edu/dept/thyroid
1-800-227-CPMC

Body Sculpting

THE TALENTS OF A SCULPTOR & THE SKILLS OF A SURGEON

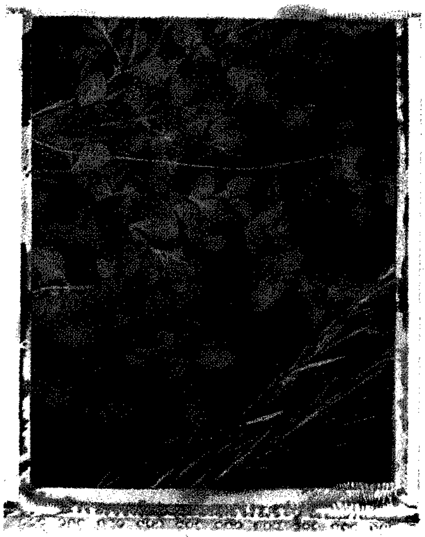
Dr. Stanley Taub

Board Certified
Plastic Surgeon
and award winning
sculptor
offers the finest in

- *liposuction*
- *tummy tucks*
- *breast lifts and augmentation*

Also: male breast reduction

Call for a Free Consultation
(212) 628-8585



of medicine. Specialty services include a Women's Comprehensive Health Center, a Pain and Headache Treatment Center, community-based satellites of the Children's Hospital, a home health care agency, and a large number of inpatient and outpatient mental health programs.

Memorial Sloan-Kettering Cancer Center
1275 York Avenue
New York, NY
212-639-2000
800-525-2225 (Physician Referral)
Memorial Sloan-Kettering Cancer Center is the oldest and largest private institution dedicated to excellence in the prevention, treatment and cure of cancer through patient care, research and education. Renowned for its modern facilities and advanced medical treatment, Memorial Sloan-Kettering focuses on the whole person. Memorial Sloan-Kettering offers unparalleled diagnostic, medical, and surgical services across a spectrum of cancers. Memorial Sloan-Kettering also provides screening programs to help diagnose cancers in the earliest, more curable stages, as well as genetic counseling for persons who may be at higher risk for cancer, psychological counseling for patients and their families, and a comprehensive pain-management program.

Memorial Sloan-Kettering Guttman Diagnostic Center
55 Fifth Ave. (at 13th St.)
New York, NY
212-463-8733
1-888-2-GUTTMAN
Memorial Sloan-Kettering Guttman is finding remarkable ways to detect breast

cancer early. Highly-advanced facilities and the expert staff of one of the world's premier cancer hospitals offer an exceptionally thorough and comfortable mammogram. Screening services are also available for cervical, prostate, colorectal, and skin cancers.

Montefiore Medical Center
111 East 210th Street
Bronx, NY
800-MD-MONTE

Montefiore Medical Center, the University Hospital for the Albert Einstein College of Medicine, is a comprehensive health system with two teaching hospitals, ambulatory specialty services, rehabilitation and home care. It is ranked among the finest in women's health, cardiac care, oncology, pediatrics, neurosciences, ophthalmology, and geriatrics.

The Mount Sinai Medical Center
One Gustave L. Levy Place
New York, NY
212-241-6500
800-MD-SINAI (Physician Referral)

Mount Sinai encompasses one of the nation's oldest, largest and most widely-admired teaching hospitals, along with an outstanding school of medicine, that constitutes the core of the New York area's largest and fastest-growing integrated regional health network. Internationally acclaimed for excellence in nearly every aspect of medicine, Mount Sinai's wide range of preventive, primary care and specialty services include programs in women's health, geriatrics, pediatrics, cardiology, cancer care, gastroenterology, rehabilitation, organ transplantation, and environmental and occupational medicine.

The New York Hospital-Cornell Medical Center
525 East 68th Street
New York, NY
212-746-5454
800-822-2NYH (Physician Referral)

The New York Hospital-Cornell Medical Center is a 1,242-bed academic medical center that is internationally renowned for excellence in primary care and specialty health services. New York-Cornell offers state-of-the-art care in all aspects of medicine, including women's health, IVF, cancer care, psychiatry, pediatrics, cardiology, surgery, AIDS, ophthalmology,

It's Time For a More Beautiful You!

DERMATOLOGY SURGERY & LASER CENTER

TUMESCENT & ULTRASONIC LIPOSUCTION

LASER FOR SKIN RESURFACING OF AGING SKIN, WRINKLES AND ACNE SCARS

Peels • Collagen, Fat and Botox Injections
Spider Vein Removal • Skin Care

RHODA S. NARINS, MD

BOARD CERTIFIED / CLINICAL ASSOCIATE PROFESSOR AT A MAJOR NEW YORK HOSPITAL

222 WESTCHESTER AVENUE
WHITE PLAINS, NY 10604
(914) 684-1000

1021 PARK AVENUE
NEW YORK, NY 10028
(212) 348-1800

or visit our website: www.narins.com

Important news for women with short, flat or thinning hair.

Before
After

Hair Blending® For The Bride To Be. Thicker Fuller Hair Guaranteed On Your Special Day!

Hair Blending® is an amazing process of adding one single real hair at a time to your natural growth. We distribute each hair throughout your own equally and undetectably. Our exclusive Blending Strand® allows you to run your fingers through your hair, feeling only hair and scalp. Join the more than 4000 women who are enjoying a fuller head of natural-looking hair.

SEQUENCE™
It's a good feeling!

1-800-992-9976 ext. 81

WHY IS THIS WOMAN SMILING?

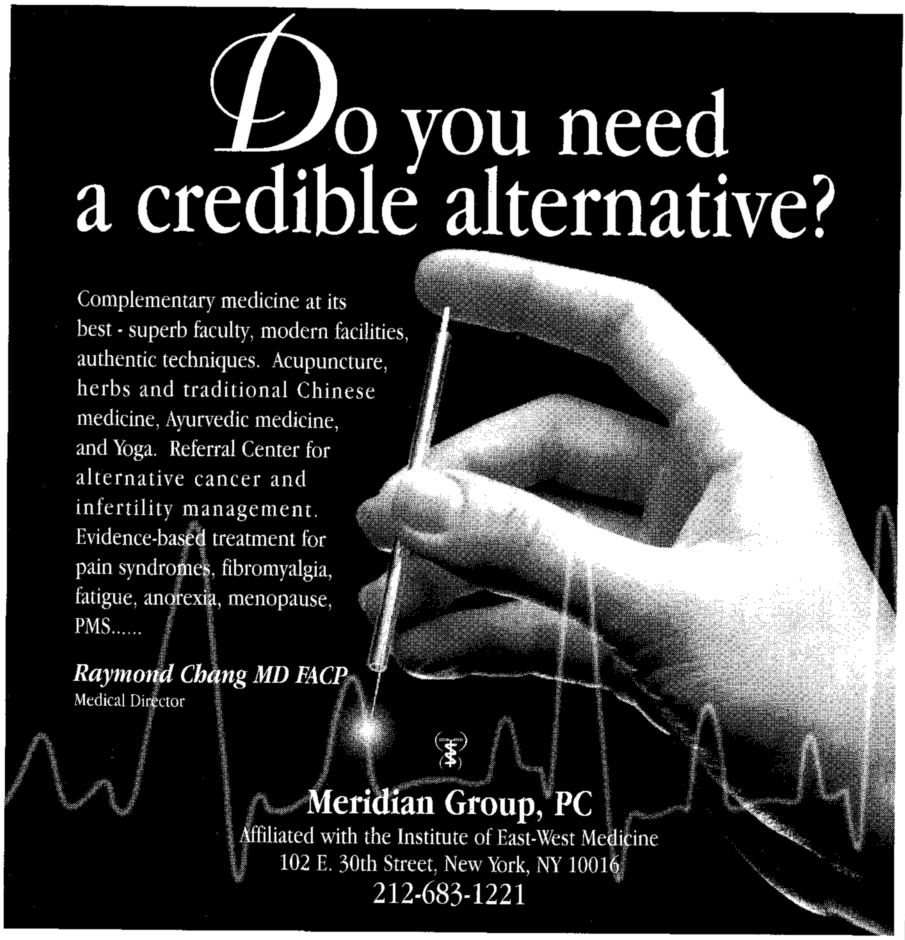
You'd be smiling too if you had saved as much money on great quality dentistry as she did!

DENTAL IMPLANTS $750 PER IMPLANT
SAME DAY DENTURES $400 PER DENTURE

ToothSavers
38 Years of Quality Dental Care.

57 WEST 57th ST. / 1400 6th AVENUE #610
1-800-287-TEETH (212) 753-0123

New York's Best Value for complete dental services
Dental lab on premises • Insurance and Union plans accepted • Open every day



Do you need a credible alternative?

Complementary medicine at its best - superb faculty, modern facilities, authentic techniques. Acupuncture, herbs and traditional Chinese medicine, Ayurvedic medicine, and Yoga. Referral Center for alternative cancer and infertility management. Evidence-based treatment for pain syndromes, fibromyalgia, fatigue, anorexia, menopause, PMS......

Raymond Chang MD FACP
Medical Director

Meridian Group, PC
Affiliated with the Institute of East-West Medicine
102 E. 30th Street, New York, NY 10016
212-683-1221

Female Breast Reduction

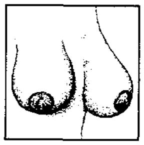
If you experience discomfort in your back or shoulders caused by the weight of your breasts, or you feel self-conscious about your breast size, you may want to consider a breast reduction.

Breast reduction surgery is performed to reduce the size and weight of the breasts, alleviate discomfort associated with large breasts, and may improve a woman's overall appearance. It can make you feel more attractive and slimmer, and may make it easier to fit into clothing.

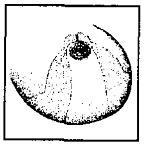
In some cases, this procedure is covered by your medical insurance plan.

If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule a complimentary consultation.

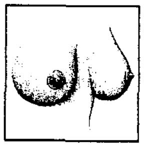
James J. Reardon MD
Board certified plastic and reconstructive surgeon
737 Park Avenue, New York, NY 10021 (212) 832-0770



Common appearance of a woman with large, pendulous breasts. The areola, the dark skin surrounding the nipple, is frequently enlarged in overly developed breasts.



Breast reduction surgery involves incisions to enable the removal of excess tissue, fat and skin on the sides of the breast, shown by the shaded area. The nippleareolarcomplex is repositioned to a higher level.



The result is a woman with breasts that are smaller and in proportion with the rest of her body. Her breasts are well-contoured and natural-looking.

dermatology, otorhinolaryngology, neurology, and urology. It recently opened the Greenberg Pavilion, an 850,000-square-foot, 11-story inpatient hospital that includes a new Emergency Department, Ob/Gyn facility, and Burn Center.

New York University Medical Center
550 First Avenue
New York, NY
212-263-5000 (Physician Referral)

One of the world's premier academic medical institutions for more than 155 years, NYU Medical Center continues to be a leader in patient care, physician education and scientific research. NYU Medical Center is internationally renowned for excellence in areas such as women's health, cardiology, pediatrics, skin care, neurosurgery, urology, cancer care, rehabilitation, plastic surgery, infertility, and day surgery.

All small photos throughout this section by FPG International.

Garden Snakes

As the paunchy sheriff in a corrupt New Jersey town, Sylvester Stallone never seems capable of the heroic transformation 'Cop Land' requires of him.

MANY OF OUR MOVIES, PITCHED FOR THE overseas audience, have been simplified to death, their dialogue pared down, their local detail drained away. **Cop Land,** a New York–area movie written and directed by the young filmmaker James Mangold and starring Sylvester Stallone, Harvey Keitel, Robert De Niro, and Ray Liotta, suffers from an unusual fault. *Cop Land* is actually too complicated. There's too much going on in it, too much "back story"—the secondary plotting and bits of detail and personal history that give a movie texture. The cops in question, all from the same New York City precinct, have grown disgusted with the violence and mess of the city. Led by Harvey Keitel's baleful Ray Donlan—a tough little mother with an annihilating tongue—they consider themselves victims, the good soldiers who get no respect. (One of the things that's blurry about the movie: It seems to be set in the present, yet the attitudes come out of the seventies.) At night, the men cross the George Washington Bridge to Jersey, where they live with their families in a tiny paradise—"Garrison" (a fictional name), a town at the edge of the Hudson that has splendid views of the Upper West Side and offers shelter and quiet.

A young cop who is part of this group, Babitch (Michael Rapaport), gets into trouble on the bridge, killing two black teenagers after a misunderstanding; his older police friends instantly arrange his disappearance, pretending that he's jumped into the Hudson, then hiding him in Garrison. The cops are so brazen that they allow Babitch to expose himself to the gaze of Garrison's sheriff, Freddy Heflin (Sylvester Stallone)—Freddy the nice guy who doesn't know the score, the local hero who lost part of his hearing saving a girl from drowning and can't get on the New York force. Freddy is not going to turn Babitch in; he's too passive, too dumb.

All of this, and more, is presented in jagged fragments—highly suggestive scenes cut off in the middle. By degrees, Mangold lets us know that the New York cops have entered into cozy relations with the mob, who repay the police by making life easy in Garrison. Mangold has something serious in mind—the way cops whose jobs are tough, and who run into trouble with parts of the community, think of themselves as victims and seize on their difficulties to justify corruption. But Mangold buries the issue in a welter of past events alluded to but not dramatized, and what's actually before us—such as a scene in which the cops try to kill Babitch when he threatens to spill the beans—is so ineptly managed, we can't tell what's going on. Mangold scatters his attention; he wants to do everything, and he doesn't seem to know what's important in his picture and what isn't.

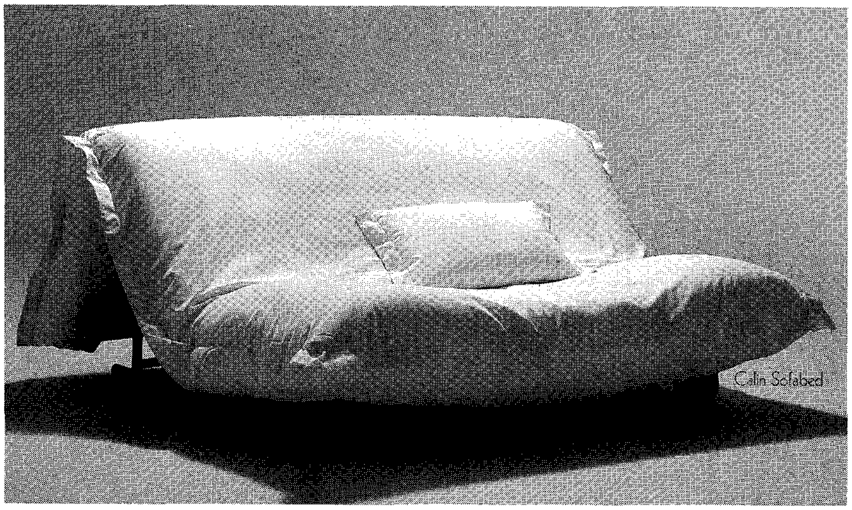
Characters jump forward as if they are about to take over the movie, only to recede immediately into the buzzing but useless background. Robert De Niro, for instance, shows up as a former cop buddy of Keitel's who has gone over to Internal Affairs and now investigates police corruption. Mangold has spoken of seeing, as a boy, Keitel's and De Niro's names on a theater marquee for *Taxi Driver* and of his longing to bring them together again. Early in the movie, De Niro and Keitel face each other with bristling mock politeness. Nodding and smirking, they get a rhythm going together, and the audience sighs in appreciation. But the scene quickly ends, and there's no payoff to the tensions built up. De Niro tries to goad Stallone's Freddy into pursuing the bad guys, and he then retires into a corner of the movie.

Janeane Garofalo, of all people, is part of Freddy's police force in Garrison, and after playing a tiny role in the

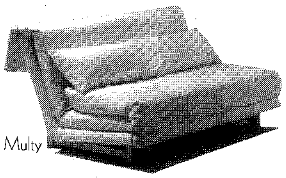
Home team: Stallone and Janeane Garofalo are the local law in *Cop Land*.

Photograph by Sam Emerson/Miramax.

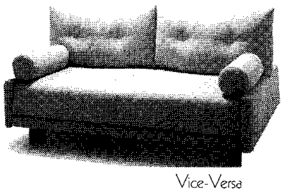
GREAT SOFABEDS
By Ligne Roset, France



The New York resource for Europe's best sofabed collection.



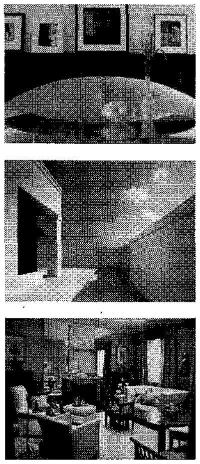
ligne roset®



LIGNE ROSET • 200 Lex, 6th floor • NYC • 685-1099 • Open: M-F, 9-6

Call me unpredictable. Looking for that someone who can handle my biting wit. Share my love of music, especially the piano. Be sensitive to the actor in me. Go crazy about "An American in Paris" and "Rhapsody in Blue." My most endearing quality: I'm funny in a neurotic sort of way. Sometimes say the most outrageous things. Gets me into trouble now and then. Even bounced from a T.V. show. Let's just say I'm borderline, a little nuts with lots of genius. Master of keyboard and putdown. Bizarro, but never boring. Join me on the edge, on A&E, Monday night, Aug. 25th, at 8pm on Biography. A&E

"Anyone who needs an interior designer should start by calling Designer Previews."
–New York Magazine



We will show you the work of every designer, architect and landscaper worth knowing and help you compare their approach in relation to your needs.

DESIGNER PREVIEWS

For more information:
212.777.2966
800.367.4816
http://www.dpreviews.com

story, she grandly announces that she's leaving town. What's going on here? There are *two* tormented young men wandering around the Garrison bush and coming out of the night—not just Rapaport's Babitch, whose behavior we never understand, but also a cop played by Ray Liotta, who is part of Keitel's group but feels betrayed and shut out. Liotta, always an intense actor, makes the most of his scenes, but he can't fight his way into the center of the movie. That place, I'm afraid, is left to Stallone, who has gallantly added pounds of flab to play Freddy. The role is Stallone's attempt, after a long debauch in terrible action movies, to give a quiet, realistic performance, and it would be nice to say that it succeeds, but Stallone doesn't have the focus to suggest the stirrings of intelligence and revolt in a somnolent man. His face as well as his body is flaccid. He hardly seems a star at all. The performance goes nowhere for a long time and then lurches forward into rage. Freddy redeems himself—the most movieish, least interesting thing in *Cop Land.* All of a sudden, Mangold abandons his idiosyncratic setting and theme and turns his hero into the lone sheriff in an old Western. The picture comes to a climax in a slow-mo shootout that is one of the saddest admissions of defeat in years.

IN THE FIRST HALF OF **Conspiracy Theory,** Mel Gibson, playing a thoroughly fortified paranoid—he keeps his tapioca and his coffee beans sealed with a combination lock—races through nut-brain fantasies with a stumbling panache. Gibson, who can be truculent and boring in standard heroic roles (*Braveheart* and *Ransom*), is at his loose-limbed and loose-tongued best, starting and stopping sentences, adding sane little quips to impossibly mad rants—and all without losing the beat. His New York taxi driver is physically hyperactive yet flummoxed. (At one point he barrels down a staircase strapped in a wheelchair.) The guy's head has been messed with, yet he still has the memory of sanity, so he mixes real events with dreams, horrifying memories with sheer fantasy.

As long as writer Brian Helgeland and director Richard Donner are teasing us, the movie is hip and entertaining—it plays with the dreams of nutters and cranks while granting them a little piece of truth. But when the film becomes soulful, romantic, and violent, we could be watching a great many other thrillers. Conventionality takes over, which is too bad. For the first time, Richard Donner, director of the numskull *Lethal Weapon* series with Gibson, comes close to breaking into the clear and becoming a true film creator. Maybe next time. ■

THEATER JOHN SIMON

Independence Days

'1776,' now revived by the Roundabout, is the rare musical that successfully marries history to entertainment and makes our forefathers feel familiar.

ASTOUNDING HOW FEW GOOD HISTORICAL MUSICALS there are. You would think that history supplies foolproof stories, famous and absorbing characters, chances for lush costuming and arresting scenery, plus the comforting sense of not only amusing but also educating us. Though American history is shorter than most, it has its share of exciting episodes, yet most attempts to musicalize them have generally failed. **1776** sticks reasonably close to the facts of the Second Continental Congress and the drafting of the Declaration of Independence; a few liberties are permissible in a show about the gaining of our national liberty.

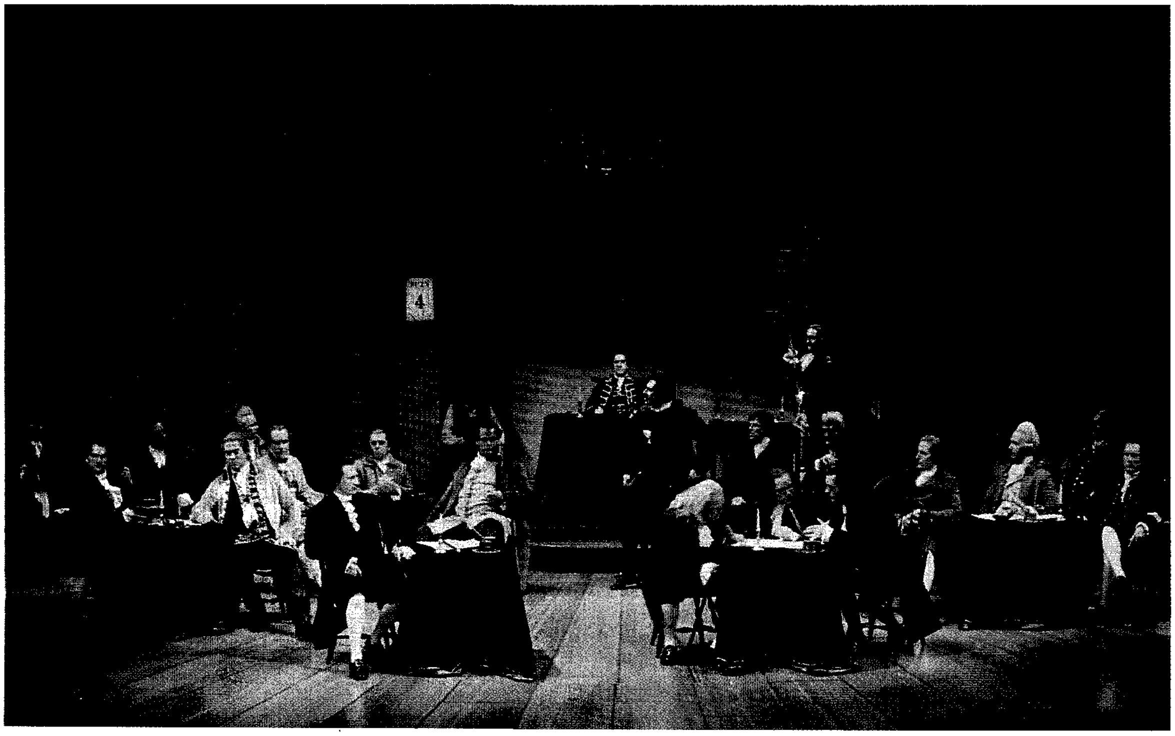
In his forthcoming memoir, *Footnotes,* Tommy Tune observes savvily, "If there is no story, there is no musical, no matter how great the score." And indeed, it is usually the book that lets down a musical. But that of *1776,* the gifted Peter Stone's masterpiece, is surely one of the best musical books ever; it is so strong that, as a colleague observed, it could probably make it without the music.

The late Sherman Edwards was a history teacher turned songwriter, and author of a number of hit songs. Obsessed with the story of the Declaration of Independence, he spent a decade researching and writing it, much of the time in Philadelphia. Peter Stone was brought in to improve the dramatic structure and add wit and fireworks while still incorporating some historic texts and utterances. You might say that for Edwards and Stone it was a labor of brotherly love.

Certainly there are few if any musicals in which so large a cast of characters achieves, down to its least members, individual profile and personal savor. Everyone is allowed his measure of sympathy, his share of respect. Even the trimmers, Judge Wilson and New York's Lewis Morris, are accorded their dose of comic humanity, rendering them, like it or not, our kin.

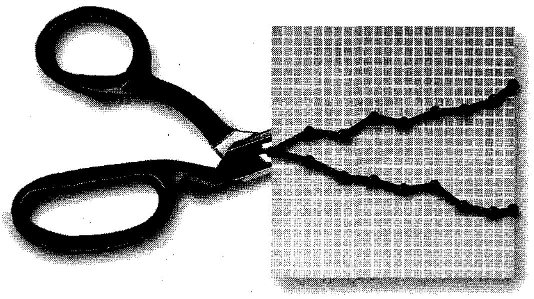
Moreover, Edwards and Stone had the good sense not to make this an all-male show, and exercised considerable ingenuity to bring in two spouses, Abigail Adams and Martha Jefferson. Abigail is present in imaginary but embodied dialogues with her husband, which humanize John Adams, who otherwise would remain merely a fascinating fanatic. As for Martha, she allows for a rollicking comic episode that lets Jefferson, Franklin, and Adams display nicely de-cardboardizing dimensions. In the process, the two women themselves become redolent of life. And the book, thrillingly incorporating the potentially divisive issue of slavery, succeeds in keeping us, despite our knowledge of the outcome, in a state of wonderfully paradoxical suspense.

Although the score contains some first-rate numbers, notably the superb "Molasses to Rum," it is not one whose songs have become staples. In the present case, that is a compliment, for they are so dramatically and



In Congress: The cast of *1776.*

Photograph by Joan Marcus.



Cut *it*

If you're looking to promote yourself, look sharp. Look to FIT: we can give you the edge and the education you need to get where you want to go. We have more than 1000 courses in 30 different fields, plus flexible scheduling for you to study part- or full-time, morning to evening, seven days a week. Call us now for more details; classes begin September 2. Whether you choose art and design or business and technology, we have the faculty, the courses, and the affordable tuition to help you cut it where it counts.

FIT

Fashion Institute of Technology
State University of New York
1-800-GO-TO-FIT
Seventh Avenue at 27 Street, New York City
http://www.fitnyc.suny.edu
FIT is an equal opportunity/affirmative action educator and employer.

Flashy, fearless, stars in his eyes. Pioneer space hero wants partner for galaxy cruise. Team up to conquer new worlds. Adventures could lead to comic book, radio and TV offers. Non-smoker, athletic, knowledge of astrophysics a plus. Needs to love mature, muscular rocket jock known for daring exploits. Must be resourceful, mechanically inclined. Enjoy long trips, good conversation. You lust after danger. Alien civilizations call to you. Ming Dynasty is your destiny - - and we're not talking china. If the clash of planets gives you a cosmic itch, blast off with me on A&E, Thursday night, Aug. 28, at 8pm on Biography. A&E

Is it Time to Change Hats?
B. McA.

Are You Thinking About Trying a Chef's Toque?

We have the perfect course for the serious amateur. La Technique offers all the fundamentals of classic cooking and graduates may qualify for entrance into level II of our culinary career program.

La Technique Start Dates:
September 9: Tuesday and Thursday evenings
October 25 and November 22: Saturdays only

Career programs in culinary, pastry and international breads are also available.

The French Culinary Institute

462 Broadway (at Grand Street)
Telephone: 212.219.8890
Fax: 212.431.3054
http://www.frenchculinary.com

psychologically embedded in the action that they cannot be divorced from it without committing a self-defeating act of segregation. Their further virtue is that they are used with concision, without, as is customary for putative hits, being milked for reprises. Best of all, they do not sound like songs written by anybody else.

Splendid as was Peter Hunt's original production, Scott Ellis's revival very nearly matches it—its blocking and pacing nowhere to be faulted, and here and there a deliciously new detail. Tony Walton's two elegantly simple sets convey a number of locations, happily complemented by Brian Nason's risk-taking bravura lighting. William Ivey Long's costumes, remarkably chaste for this rambunctious designer, nevertheless characterize their wearers. And Kathleen Marshall gets the most out of modest opportunities for choreography.

In the cast of 27, there are weaker links than in the 1969 original, but we still get a smoothly functioning ensemble. John Adams, so superlatively portrayed in the premiere (and in the regrettably abridged movie version) by the great but underrated William Daniels, is re-created almost as dazzlingly by Brent Spiner. I say *almost* because he reminds me so much of Daniels, but then only a less shrewd actor than Spiner would risk counterproductive departures from an interpretation so indelibly enriched by its creator's personality. Pat Hingle is an accomplished underplayer with a delightful way of sidling into his effects, but his Franklin cannot quite match Howard Da Silva's impish glint and disarming pseudo-ingenuousness. Young Paul Michael Valley looks great as Jefferson but is laid-back to the point of blankness and lacks Ken Howard's sense of humor.

As Dickinson, Michael Cumpsty acts with commanding hauteur, but is less imposing in the singing of "Cool, Cool, Considerate Men," the great number cut from the movie. Conversely, Gregg Edelman's Rutledge comes into his own only with the rousing rendition of "Molasses to Rum." Linda Emond is a pleasing Abigail, perhaps a tad short on the late Virginia Vestoff's winning womanliness. Lauren Ward, in my view a poor lead in the recent *Violet,* similarly violates the whimsical "He Plays the Violin," Martha's comment on her husband's fiddling, unforgettably created by Betty Buckley. Ward is the kind of performer who, without just cause, loves herself so much as to preempt any affection *we* might feel for her.

The revival's overpowering strength lies in a large supporting cast of almost unprecedented perfection, among whom I single out Richard Poe, Guy Paul, and the irrepressible Merwin Foard. This *1776* will provide you not only with three hours of choice theatergoing, but also with three very rich hours of life. ▬

HAL RUBENSTEIN

My AWOL Waiter

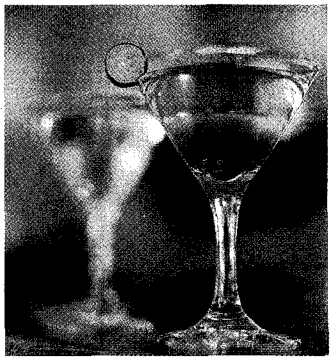
And other reasons why great food doesn't guarantee a great restaurant—lessons from Liam; Washington Place has the goods but needs to turn down the jazz.

I GOT A PHONE CALL LAST WEEK FROM A MAN MORE irate than many of Apple's diehard shareholders when they learned that their collective butt was being saved by their Antichrist, Bill Gates. As staunch a defender of David Bouley as Zola was of Dreyfus, the caller railed on about my inferred jealousy of wealthy Wall Streeters (not as long as they continue to dress like that), my having a lot of nerve (thank you), and how his favorite chef is "great, just great. And his food is great!" (If you're lucky enough to be around when he's in the kitchen, yes, it often is.)

Though a truce was finally met when I calmly noted that restaurant reviews are not etched in granite by the finger of Bacchus but printed in periodicals that wind up in the recycle bin, the man brought up a legitimate issue. Are taste buds all that have to be satisfied by a restaurant? Is great food the principal reason we eat out?

The answer, of course, is no. Business, birthdays, libido, variety, questions of commitment, the heave-ho, loneliness, old friends, ethnicity, Pullman-style kitchens, overtime, laziness, candlelight, burning candles at both ends, and time are viable motivators, and it's their fluctuating levels of importance that keep thousands of New York restaurants in business.

Otherwise, why not renovate the kitchen into an orchid greenhouse and establish perpetual reservations at **Liam** and **Washington Place**, and just go back and forth until desire for their menus and specials are exhausted? You'd eat really well. And would you have a good time? Yes, heigh ho, if food were all.



Liam Prunty, the former executive chef for Jean-Claude Iacovelli's immensely popular bistros (Jean-Claude, Caffe Lure, Soho Steak), and once sous-chef under David Bouley, has such an unerring gift for creating beautiful, complementary sauces, an eye for balancing a plate, and an affinity for appealing yet unfussy presentation, plus the integrity to offer a great value for the money (appetizers under $10, entrées well under $20), that the Culinary Institute could use Liam's menu to teach a course in urban bistrology. It hits all this season's requisite notes—codfish, bass, chicken, duck, salmon, and lamb—and not one of them is less than a pretty tune.

His appetizers could prompt a singalong. Finally, a gazpacho that doesn't taste like waterlogged salsa, opalescently pretty, with a heady perfume of cumin and baubles of weightless couscous and lobster. There's a field-green salad that looks chosen instead of tossed, with a vibrant red-verjus dressing. Oyster stew is riveting, the delicious, translucent-as-pearls meat set in a luscious vermouth cream—worth getting a double order of as a main course. A light tartare of salmon belly wrapped in a potato crust has a brisk pea-shoot-and-beet salad on the side. And saddle of rabbit, with spicy figs and a wonderfully restrained port-and-mustard-oil sauce, will make even Thumper fans forgo any cottontailed guilt.

For once, if a waiter answered that everything was good when asked which entrées he preferred, he wouldn't be hedging. Crisped duck, sweet-and-soured by plums, shredded like ropa vieja and tumbling around an airy risotto cake, is sheer harmony. Peppered loin of lamb, strong, sharp, and gutsy, is braced by comforting braised bok choy, roasted portobellos, and salt-baked potatoes. The sweet-pea sauce under the grilled salmon is so fresh and delightful, I'd love to pair it with other fish to see what happens—except not here, because Prunty delivers his flaky wild bass with a luxurious clam roast and his seared codfish in a superbly rich but not overpowering spicy lobster nage with tomato and spinach.

What more could you ask for? Unfortunately, a couple of things.

Open-door policy: Outside, it's the tropics, yet Liam skimps on the A/C.

Photographs by Kenneth Chen.

FUMIKO HOSODA WELCOMES YOU!

"Dining at Shinbashi is spending an evening in Japan"

Shinbashi
JAPANESE RESTAURANT
280 Park Avenue on 48th Street,
(between Park and Madison), N.Y.C.
Reservations: 212-661-3915

ALSO VISIT **Shinbashi-an**
JAPANESE RESTAURANT
141 East 48th St., (between Lexington & Third)
*New York City • Reservations: **752-0505***

SAN MARTIN
MEDITERRANEAN CUISINE

Lunch & Dinner
Open 7 Days

Room for Private Parties
143 East 49 St. (Lex.-3rd)
832-0888

Across the street from the Waldorf Astoria.
3 Blocks from Rockefeller Center

Fine Italian Cuisine
Giambelli 50th

Giambelli Quality
Giambelli Tradition
Giambelli Experience

Private rooms available Open 7 days
46 E. 50th St., NYC
(Bet. Park & Madison Ave.)
(212) 688-2760-61

STAGE Deli

New York's Most Famous
For Over Half A Century!
DELI / RESTAURANT / BAR
OPEN 7 DAYS 6 AM - 2 AM
834 7th AVENUE
(Bet. 53rd and 54th Sts.) N.Y.C.
Free Delivery To All Hotels
(212) 245-7850

MENOPAUSE SYMPOSIUM
September 22, 1997 - 5:45 PM
American Menopause Foundation
Pfizer World Headquarters
235 E. 42nd St., NYC
Donation $50 212-714-2398

How about an attentive waiter; a comfortable table; a bartender who can mix a drink; a reservation desk attuned to the rhythm of a room; an overall, unified effort by the front of the house to respect, even celebrate, the quality of what is being served; and, finally, a sense of welcome? What always made going to Caffe Lure such a floppy pleasure was having Prunty's food attended to by a staff that knew how to blend offhand charm with unimposing awareness. In a small room, they were never in your way, or far away, and once you went away, they greeted your return. It matters.

If you think it doesn't, visit Liam and see whether your evening isn't left a bit incomplete when the staff barely notes your arrival, and never your departure. In between, they rush, they rattle, they leave, they're where? When a place is as new as this, it is almost more important to be nice than good.

Granted, because of his track record, Liam hit the ground sprinting. Still, it's one thing not to get four entrées presented in concert, quite another to treat each encounter with a table as if your primary goal were just to get through the night. An order taken without a smile immediately becomes suspect. Plunked-down food confirms those doubts. This chef deserves better, and so do we. For example, why, we ask, are French doors kept open when the humidity is 90? We are told, "Because it looks so nice." Well, I'm sure it's picturesque from the street, but this is Thompson Street, not St. Germain; it's summer; we're hot; and our shirts are sticking to us like Saran Wrap to cheesecake. Hey, Liam, Soho Steak, Bar Six, et al. Close the doors! Turn on the A/C.

Liam has one other drawback, whose frequency around town is getting alarming: overwrought, underwhelming desserts. A heavy-handed cherry soup, a not-again warm chocolate cake, an *encore aussi* crème brûlée, and an eerily unoriginal, despite the name, Thai baby-lime custard tart. Not one of this quartet offers the refreshment of the other courses. Rather, each matches the mood of the room, unfocused and trying. The place is young; its owners are smart; its chef is certainly a talent. But it's not the kitchen's job to carry the weight. For the moment, what Liam has to concentrate on is making its customer feel comfortable and cared for. Noël Coward was being modest. Never underestimate the talent to amuse.

Liam (170 Thompson Street; 387-0666). Tuesday through Thursday 6–11 P.M., Friday and Saturday till 11:30, Sunday till 10:30. Appetizers $6–$8, entrées $14–$16. A.E. only.

NO SUCH DEARTH OF CHARM AFFLICTS Washington Place. On the contrary, it's as if your college's debating team—the sweet, earnest Chips and Chrissies who never got a zit or wasted at a frat party—had decided to pool their mad money and open up a place. Scrubbed, plaid-shirted or long-skirted, they're hail-fellow perky and full of solid recommendations, a clubhouse full of Johnny-on-the-spots who take each order with an unforced head-cock, a grin, and a wink, and return with some pretty spiffy things to eat.

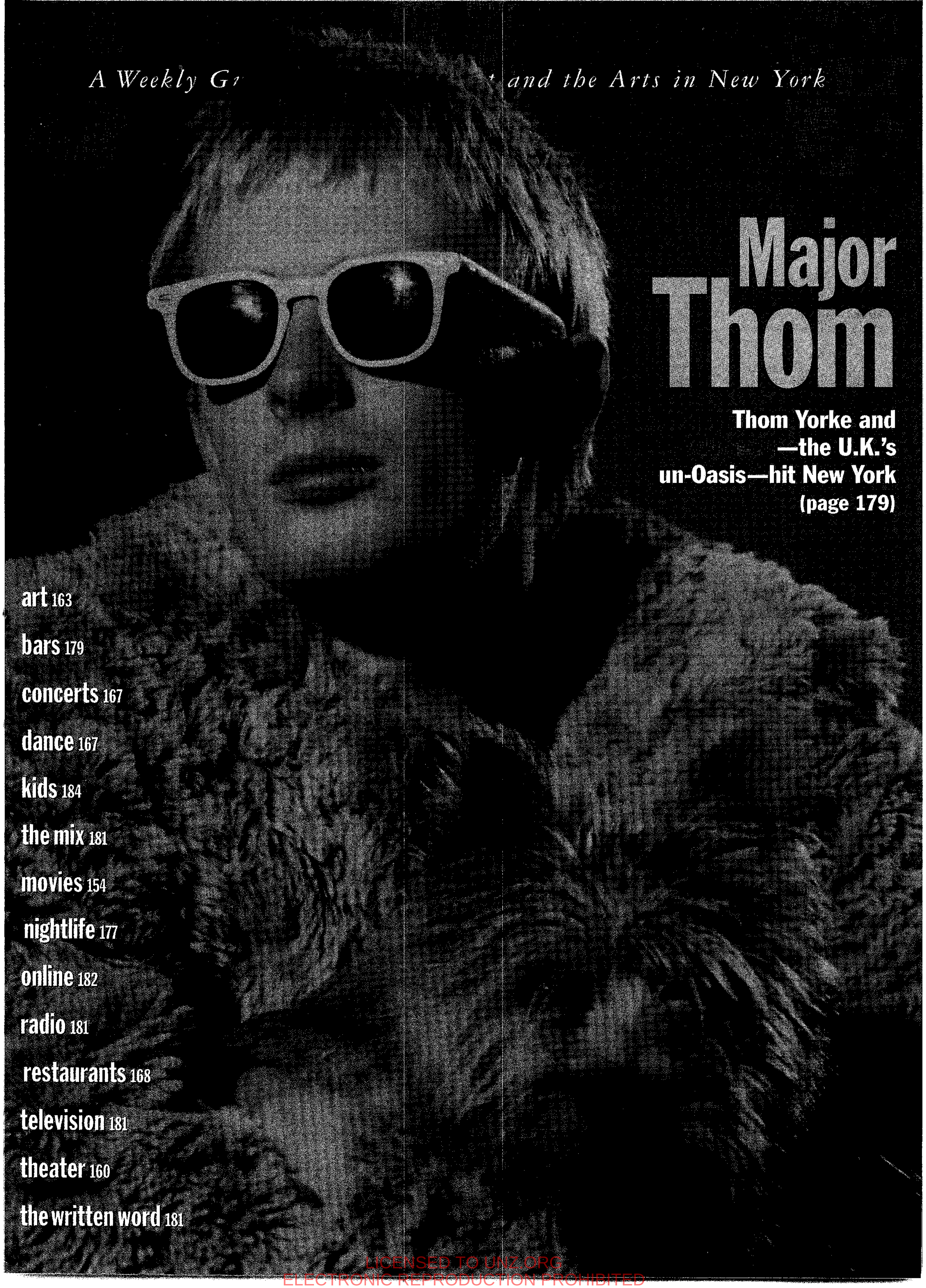
The problem here is that they serve in a space with all the spark and sensuousness of an Islington tea room; low-ceilinged, overly Minwaxed, and banquetted with fabric from Grandma's hope chest, Washington Place languishes as placidly as its pre-Revolutionary depictions of New York. It doesn't help that the music selection is incongruously and maddeningly jazzy.

But if it's food you folks want, what are you waiting for? There are yummy mussels to be had, steamed in a sweet-corn-and-red-pepper broth, crisp grilled calamari stuffed with seafood mousse, a ginger-carrot soup, a super shrimp "martini" with a variation of rémoulade that has us diving for bread. How about a Caesar salad, and a spinach salad, and a beet salad, that all taste like they're supposed to? And a goat-cheese-and-onion tart that more than staves off same-oldness with a roasted-beet purée.

The fettuccine in spicy wine with fresh baby clams is almost as feisty as the orecchiette in a swarthy marinara with chicken sausage and rabe but not as lush as the herbed tagliatelle with a densely aromatic duck confit. Pork tenderloin is overgrilled, veal medallions are buried under breading and parmigiana, and the roasted lobster never really takes to the summer-vegetable ragout. But maple-brushed salmon with caramelized onions is neat, as is a pan-roasted trout with joyous red and yellow tomatoes, and a good-and-plenty hanger steak in port wine with great mashed potatoes matches the verve of grilled swordfish with caper vinaigrette. If that's not enough, though we nixed the wussy chocolate-raspberry napoleon (napoleons are so not fun to eat) and the lemon tart, the liquid-ruby berry soup with Cabernet was lovely, the Valrhona chocolate brownie was happily evil, and the cherry pie brought out an overwhelming sense of patriotism in the lot of us, especially those near the old prints.

So get to Washington Place, you guys, as Chip and Chrissie would say. Maybe it will give the place a buzz. Or at least a hum. It could use you. You could use each other. Because great food is nice. But a great night is better.

Washington Place (75 Washington Place, 539-1776). Tuesday through Thursday 5–10:30 P.M., Friday and Saturday till 11. Appetizers $6–$8, entrées $14–$18. All major credit cards. ■



A Weekly G … *and the Arts in New York*

Major Thom

Thom Yorke and
—the U.K.'s
un-Oasis—hit New York
(page 179)

art 163
bars 179
concerts 167
dance 167
kids 184
the mix 181
movies 154
nightlife 177
online 182
radio 181
restaurants 168
television 181
theater 160
the written word 181

movies

India's *Fire*...Old Romantics...Demi, Again

New Films

Air Bud—A lonely young boy (Kevin Zegers) moves to a small town where he befriends a stray golden retriever with a great hoop shot. When the boy and the dog lead the school basketball team to the state playoffs, the animal's former owner (Michael Jeter) tries to cash in on the dog's new celebrity. (1 hr. 37 mins.; PG) *Embassy 2–4; Sutton; 86th Street East.*

Air Force One—Wolfgang Petersen's *Air Force One* is exciting, well-made, and utterly preposterous—a 14-year-old boy's fantasy of being president of the United States. When a group of crazed neo-Soviet nationalists takes over Air Force One, President James Marshall (Harrison Ford) has the chance to parachute to safety in an escape pod. But the prez has just made a bold speech in Moscow insisting that the United States will never negotiate with terrorists; now he has to prove it. First-time screenwriter Andrew W. Marlowe has structured the script so that Harrison Ford has to do pretty much everything by himself. Onboard the plane, the staff is out of the picture (literally). In the White House, Vice-President Kathryn Bennett (Glenn Close) talks tough to the hijacking slimebags on the telephone and fends off a Haig-ish secretary of Defense (Dean Stockwell), who wants to take command in the president's absence. Some of the actors are at the top of their form, especially Gary Oldman as the head of the hijackers, an angry and contemptuous man who frankly hates the new Russian freedoms. *Air Force One* certainly holds our attention, and a few of us, easily manipulated, may brush away a tear when some awed soldiers salute their action-hero president with obvious pride. But *Air Force One,* however effective, is utterly square. The film traps us in the disgust of a movie culture that doesn't respect our intelligence and gets away with that contempt season after season. (Denby; 8/4/97) (1 hr. 58 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Gemini; Orpheum 7; Lincoln Square; Metro Cinema; New Coliseum; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

★**Career Girls**—Katrin Cartlidge is Hannah, a student in London looking for a roommate and when tiny Annie (Lynda Steadman) appears, Hannah both accepts her and makes fun of her. Annie has the worst case of dermatitis in history and she speaks in a high voice, suddenly jerking her head down and away from people in shame. In temperament and appearance, Hannah and Annie are very different women, but they share a sense of humor and a friendship is struck for life. When the movie opens, Hannah and Annie are 30 and well established professionally yet unsettled in their personal lives. Working in the business world, the women have learned to smooth out the rougher edges and hide their discontent. But if we see the ways they have changed, we also see the ways they haven't changed—and can't change. For all its jokes and its spirit of female solidarity, the movie has an overall melancholy. The past hasn't stopped hurting either of these women. It's part of director Mike Leigh's complexity of mind that he makes us see that they've been hurt without reducing the hopes that we have for them in the future. (Denby; 8/11/97) (1 hr. 27 mins.; R) *Angelika Film Center; Eastside Playhouse; Regency.*

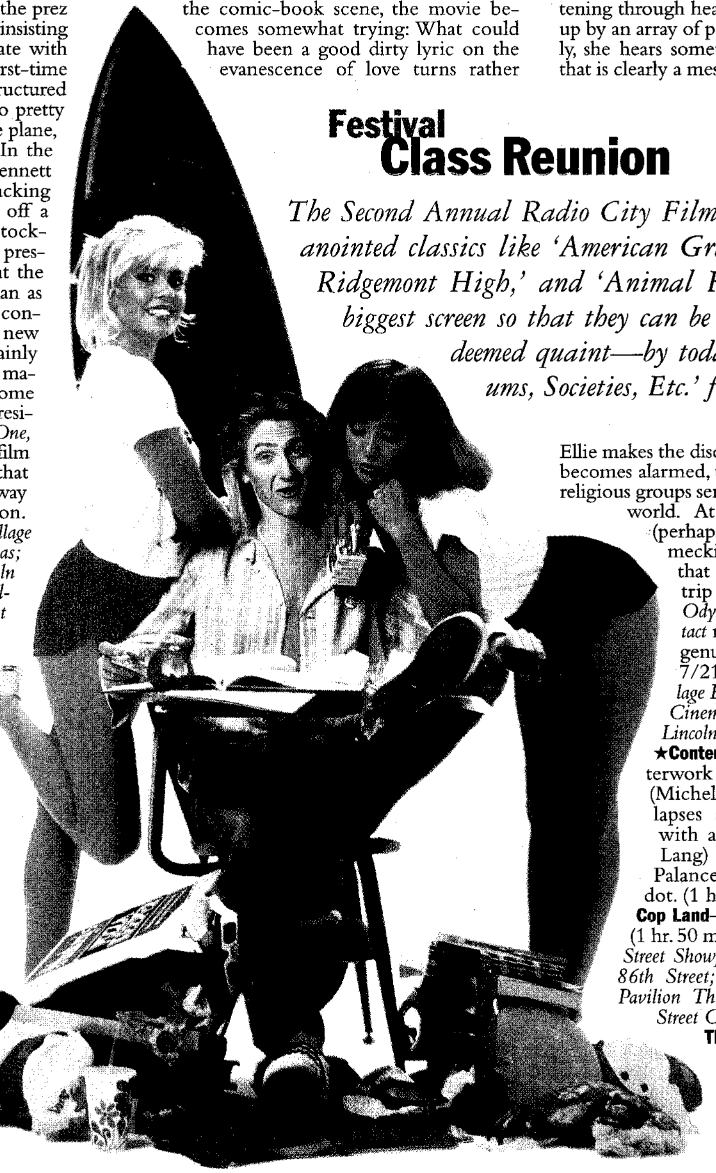
Chasing Amy—There are a couple of wild erotic monologues and some very funny riffs in Kevin Smith's latest, which is the story of a love affair between two comic-book artists—Holden (Ben Affleck) and Alyssa (Joey Lauren Adams), who is a lesbian. Holden, it turns out, can deal with the lesbianism but not with certain other erotic events in Alyssa's past. Yet despite its uproarious carnal humor and knowledgeable reporting on the comic-book scene, the movie becomes somewhat trying: What could have been a good dirty lyric on the evanescence of love turns rather turgid and emotionally explicit. (Denby; 4/21/97) (1 hr. 45 mins.; R) *59th Street East.*

Conspiracy Theory—See David Denby, page 147. (2 hr. 15 mins.; R) *Village Theatre VII; Chelsea West; Murray Hill Cinemas; Criterion Center; New York Twin; Orpheum 7; Lincoln Square; Olympia Theatre; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

★**Contact**—Robert Zemeckis's metaphysical sci-fi movie, from a novel by the late Carl Sagan, explicitly asks the big-bowwow questions: Are we alone in the universe? Does scientific reasoning threaten religious faith? At the heart of *Contact* there are patches of rapt silence and a lonely young woman, Dr. Ellie Arroway (Jodie Foster). Ellie has been obsessed since girlhood with hearing messages from outer space. There she sits in the New Mexico desert, a modern anchorite, listening through headphones to whatever is picked up by an array of powerful radio telescopes. Finally, she hears something—a steady metallic pulse that is clearly a message from a major brain. When Ellie makes the discovery public, the White House becomes alarmed, the media go into a frenzy, and religious groups sense blasphemy or the end of the world. At the end, when Ellie journeys (perhaps) into a new dimension, Zemeckis gives us a *son et lumière* show that tops Stanley Kubrick's famous trip at the end of *2001: A Space Odyssey.* In its finest moments, *Contact* merges spectacle, science, and a genuine religious impulse. (Denby; 7/21/97) (2 hrs. 22 mins.; PG) *Village East; 19th Street East; Murray Hill Cinemas; First & 62nd St. Cinema; Lincoln Square; Brooklyn Heights.*

Festival
Class Reunion

The Second Annual Radio City Film Festival brings newly anointed classics like 'American Graffiti,' 'Fast Times at Ridgemont High,' and 'Animal House' to the country's biggest screen so that they can be properly enjoyed—and deemed quaint—by today's youth. See 'Museums, Societies, Etc.' for more info.



Photograph from Photofest.

'Cue' cover photograph by Steve Double/Retna.

★**Contempt**—Jean-Luc Godard's masterwork about a malleable screenwriter (Michel Piccoli) whose marriage collapses as he simultaneously battles with a high-minded director (Fritz Lang) and a salacious producer (Jack Palance). Also starring Brigitte Bardot. (1 hr. 43 mins.; NR) .

Cop Land—See David Denby, page 147. (1 hr. 50 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Coronet; Ziegfeld; 86th Street; 84th Street; Olympia Theatre; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

The Delta—The story of a doomed love affair between Lincoln, a wealthy white boy, and Minh, the son of a black G. I. and a Vietnamese woman, set in the bars and pool halls of Memphis. (1 hr. 25 mins.; NR) *Quad Cinema.*

Event Horizon—Sam Neill and Laurence Fishburne attempt to salvage a spaceship that has been missing for seven years. With Kathleen Quinlan and Joely Richardson. Directed by Paul Anderson. (1 hr. 37 mins.; R) *Waverly; 19th Street East; 34th Street Showplace; Astor Plaza; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Metro Cinema; New Coliseum; Nova; Brooklyn Heights; Pavilion Theatre; Main Street Cinemas; Plaza* .

★**Face/Off**—In this surprisingly daring and extremely odd John Woo action thriller, John Travolta is an agonized FBI agent and family man, and Nicolas Cage is the terrorist and assassin Travolta is obsessed with catching. Sean Archer and Castor Troy are temperamental as well as moral opposites, about as far apart as two men could be. Or so we think. Early in *Face/Off,* the virtuous Archer captures Castor Troy and his genius-lunatic brother Pollux (Alessandro Nivola), who has designed a biological bomb that is armed and ticking. But where is the bomb? Archer doesn't know; Castor, injured in the arrest, lies in a coma and can't tell him. Only the imprisoned Pollux knows, so Archer agrees to take part in a bizarre medical procedure. Lasers remove his face (eyes, nose, chin, everything) and Castor's face too. Archer then gets the killer's face sewn on, and after some liposuctional work is done on his body (there are amused references to Travolta's love handles), he looks exactly like Castor Troy. Archer enters the prison to cosy up to brother Pollux. Troy, meanwhile, awakens from his coma and takes Archer's face, which has been floating like a mask in a saline solution. Realism is not at issue here. John Woo is part magician, part schlock-movie maker. In all of this mayhem, there's death but no pain—the heroes keep jumping up to shoot again. The movie is exciting, unstable, flimsy, and profound at the same time, a gimmick that hurts. (Denby; 7/14/97) (2 hrs. 15 mins.; R) *Waverly; 19th Street East; New York Twin; Orpheum 7; Lincoln Square.*

Fire—The story of the love that develops between two sisters-in-law tired of duty and devotion in their middle-class New Delhi household. Directed by Deepa Mehta. (1 hr. 44 mins.; NR).

4 Little Girls —Spike Lee's documentary about a 1963 Birmingham church bombing that claimed the lives of four Sunday school students. (1 hr. 42 mins.; NR) *The Screening Room.*

The Full Monty—Robert Carlyle stars as Gaz, an out-of-work steelworker in Shefield, England, who rounds up his unemployed friends and convinces them to put together a male strip troupe. Directed by Peter Catteneo. (1 hr. 30 mins.; R) *Angelika Film Center; Coronet.*

G.I. Jane—Demi Moore tries out for a spot in the Navy SEALs and is called upon to risk her life to save the very man who is pulling for her to fail. With Anne Bancroft and Viggo Mortensen. (2 hrs.; R) *Lincoln Square.*

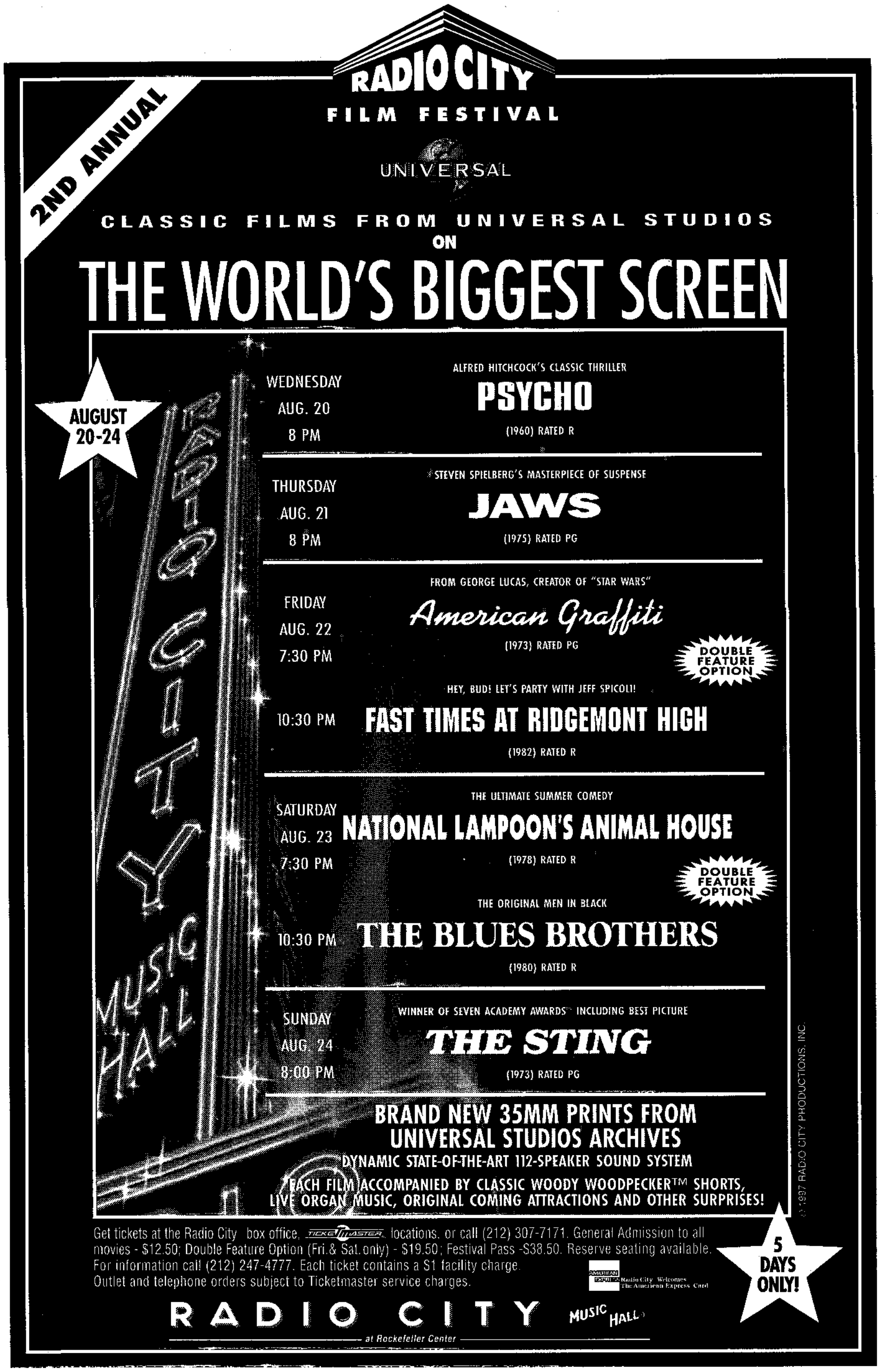
George of the Jungle—Brendan Fraser stars as the titular hero, who finds himself in trouble when he falls in love with a city girl. Directed by Sam Weisman. (1 hr. 32 mins.; PG) *Crown Gotham; Embassy 2–4; 86th Street East; Lincoln Square; New Coliseum.*

Good Burger—Kel Mitchell and Kenan Thompson star as two fast-food employees who help elevate their lowly establishment into a hot spot. Directed by Brian Robbins. (1 hr. 37 mins.; PG) *First & 62nd St. Cinema; Centre Sunnyside.*

Guantanamera—A Cuban comedic social commentary about a former university teacher who takes a cross-island trip and finds her true self. (1 hr. 45 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.



RADIO CITY
FILM FESTIVAL
2ND ANNUAL
UNIVERSAL
CLASSIC FILMS FROM UNIVERSAL STUDIOS
ON
THE WORLD'S BIGGEST SCREEN
AUGUST 20-24

WEDNESDAY AUG. 20 8 PM — ALFRED HITCHCOCK'S CLASSIC THRILLER PSYCHO (1960) RATED R

THURSDAY AUG. 21 8 PM — STEVEN SPIELBERG'S MASTERPIECE OF SUSPENSE JAWS (1975) RATED PG

FRIDAY AUG. 22 7:30 PM — FROM GEORGE LUCAS, CREATOR OF "STAR WARS" American Graffiti (1973) RATED PG
DOUBLE FEATURE OPTION
10:30 PM — HEY, BUD! LET'S PARTY WITH JEFF SPICOLI! FAST TIMES AT RIDGEMONT HIGH (1982) RATED R

SATURDAY AUG. 23 7:30 PM — THE ULTIMATE SUMMER COMEDY NATIONAL LAMPOON'S ANIMAL HOUSE (1978) RATED R
DOUBLE FEATURE OPTION
10:30 PM — THE ORIGINAL MEN IN BLACK THE BLUES BROTHERS (1980) RATED R

SUNDAY AUG. 24 8:00 PM — WINNER OF SEVEN ACADEMY AWARDS INCLUDING BEST PICTURE THE STING (1973) RATED PG

BRAND NEW 35MM PRINTS FROM UNIVERSAL STUDIOS ARCHIVES
DYNAMIC STATE-OF-THE-ART 112-SPEAKER SOUND SYSTEM
EACH FILM ACCOMPANIED BY CLASSIC WOODY WOODPECKER™ SHORTS, LIVE ORGAN MUSIC, ORIGINAL COMING ATTRACTIONS AND OTHER SURPRISES!

Get tickets at the Radio City box office, TICKETMASTER locations, or call (212) 307-7171. General Admission to all movies - $12.50; Double Feature Option (Fri.& Sat. only) - $19.50; Festival Pass -$38.50. Reserve seating available. For information call (212) 247-4777. Each ticket contains a $1 facility charge. Outlet and telephone orders subject to Ticketmaster service charges.
AMERICAN EXPRESS Radio City Welcomes The American Express Card
5 DAYS ONLY!
RADIO CITY MUSIC HALL
at Rockefeller Center
© 1997 RADIO CITY PRODUCTIONS, INC.

Les Pyrenees
distinctive French specialties
Lunch • Cocktails • Dinner
PRIVATE PARTY FACILITIES
251 W. 51st St. (opp. Gershwin Theatre)
Res: 246-0044 / 246-0373
Jean Claude Pujol, Owner - Open 7 Days
(OPPOSITE "CANDIDE")

Orienta
205 EAST 75 STREET NY, NY 10021
(212) 517-7509

"The quintessential New York restaurant."
★★ – Ruth Reichl
NY TIMES, 11/22/96
JUDSON GRILL
LUNCH • DINNER
PRE / POST THEATER
PARTIES • EVENTS
152 W. 52ND ST • BET 6TH AND 7TH AVE. • 212-582-5252

Torre di Pisa
RISTORANTE TOSCANO
Milano since 1959
19 West 44th St. NYC. 398.4400

Hamsun—Max Von Sydow as Knut Hamsun, the Nobel Prize–winning Norwegian author and Nazi sympathizer who was branded a traitor and later tried for treason. Directed by Jan Troell. (2 hrs. 40 mins.; NR) *Film Forum.*

★**Hercules**—The animated *Hercules* takes off right at the beginning, when the muses painted on some shapely Greek vase come to life and metamorphose into five gospel singers with interesting hair. They narrate the story, in high-powered, hip-jamming song (written as usual by Alan Menken), and the movie enters a plane of gratifying silliness. In this version, Hercules is born to Zeus and Hera. A powerhouse even in swaddling clothes, he grows up to be the most awkward teenager of all—a dopey blond bimbo, as brutal and innocent as Wagner's Siegfried. Hades (spoken by James Woods), lord of the underworld, tries to rob him of his godhead, for Hercules is the only one who can stop Hades from overthrowing the resident deities on Mount Olympus. Woods is the best thing in the movie and plays Hades as a chiseling con man, using the ripe Megara to trap the young champion. Susan Egan does a slightly hyped version of a good-bad girl, tough, sexy, and self-sufficient, like Stanwyck or Bacall. (Denby; 7/7/97) (1 hr. 27 mins.; G) *Guild 50th Street.*

How to Be a Player—Bill Bellamy plays Drayton Jackson, a womanizer whose sister Jenny (Natalie Desselle) decides to teach him a lesson on behalf of all women. Directed by Lionel C. Martin. (1 hr. 34 mins.; R) *Art Greenwich Twin; 19th Street East; 34th Street Showplace; Manhattan Twin; UA East; 84th Street; Plaza Twin.*

In the Company of Men—At the beginning of *In the Company of Men,* Chad (Aaron Eckhart) and Howard (Matt Malloy) are flying to a six-week assignment in a branch office of their company. It's a lousy assignment, and they complain sourly about work and about the women back home—girlfriends—who have done them dirt. In the airport, Chad proposes, and Howard agrees, that they should claim some revenge. During their six weeks in purgatory, they will take turns attracting a defenseless woman ("a corn-fed bitch") and then dumping her. The two men get down to work and take turns flirting with the perfect victim—a secretary, Christine (Stacy Edwards), who is a lovely person, with a beautiful figure and dark hair and eyes. She is also stone-deaf, and Chad makes fun of her slightly hooty voice while tenderly seducing her; Howard, meanwhile, actually falls in love but remains too frightened and duplicitous to retrieve the situation from disaster. The film, which was written and directed by the 34-year-old playwright Neil LaBute (it's his first film), is a didactic fable of how the dog-eat-dog ethos turns working stiffs into predators, shiv artists, and weaklings. *In the Company of Men* is a repellent experience—a schematic, coldly cynical work that pretends to expose coldness and cynicism. It's the season's conversation piece, no doubt, but far from a work of art. (Denby; 8/18/97) (1 hr. 33 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Kiss Me, Guido—A 24-year-old aspiring actor from the Bronx discovers that his new roommate is gay. Written and directed by Tony Vitale. (1 hr. 31 mins.; R) *Chelsea; Lincoln Square.*

The Lost World—Steven Spielberg's sequel to *Jurassic Park* is rather dispiriting. At the beginning, Dr. Ian Malcolm (Jeff Goldblum), the chaos theorist who so correctly predicted the disasters in *Jurassic Park,* journeys to a second, hitherto secret island, where the dinosaurs for the original park were bred. A hurricane has destroyed the facilities at the island, but some of the animals have survived in the wild. The visionary but irresponsible entrepreneur John Hammond (Richard Attenborough), now elderly and ill, sends Malcolm to the island with a team to record the wonders for posterity, and Malcolm, who knows how terrifying the dinosaurs are, agrees to go for one reason only—his paleontologist girlfriend, the headstrong Dr. Sarah Harding (Julianne Moore), is already there, on the loose. Spielberg and screenwriter David Koepp seem both timid and exploitative, afraid to offend the animal-rights movement even while using animals to rip humans to shreds. The action of *Jurassic Park* was an example of what Jeff Goldblum called chaos, or the tendency of large systems to go haywire. That movie had a strong, simple idea—the madness of using technology to control nature. But *The Lost World* has no idea at all. (Denby; 6/2/97) (2 hrs.; PG-13) *Worldwide Cinemas.*

Love Serenade—Australian writer-director Shirley Barrett's first feature film is a black comedy about two sisters smitten with the local D.J. and the lengths they'll go to to catch him. (1 hr. 41 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

★**Men in Black**—Barry Sonnenfeld, the former cinematographer who directed the *Addams Family* movies and *Get Shorty,* has gone big-budget without losing his wits. In this inventive and sometimes hilarious spectacle, Tommy Lee Jones plays a government agent devoted to monitoring aliens in the United States. The humor of *Men in Black* comes right out of Tommy Lee Jones's everything-is-normal personality: The extraordinary is treated as routine business. He says outrageous things in his rapid, matter-of-fact manner, his tone implying that he alone is in touch with reality. Yet the reality that Jones is in touch with is so strange that he seems to us like the greatest hipster who ever lived. He recruits Will Smith from the NYPD as a new agent and leaves him to handle the human wife of an alien, who is giving birth in the back of a car somewhere in Jersey. Sonnenfeld poses Tommy Lee in the foreground of the shot and lets him rattle on, while deep in the background, maybe 30 feet away, Smith, wrapped in giant tentacles, gets flipped around like a toy by the creature that has just emerged from the womb. Everything in *Men in Black* is a bit off, and most of the surprises have a charge of strangeness. By the middle of the picture, Will Smith, doing his street-smart thing, has pulled even with Jones. *Men in Black* is a successful absurdist fiction. (Denby; 7/7/97) (1 hr. 36 mins.; PG-13) *Village Theatre VII; Chelsea; Criterion Center; Gemini; Orpheum 7; 84th Street.*

Money Talks—Comedian Chris Tucker plays a con-artist whose fate is in the hands of a T.V. newscaster (Charlie Sheen). Co-starring Heather Locklear and Paul Sorvino. (1 hr. 40 mins.; R) *19th Street East; Orpheum 7; 84th Street; Plaza Twin.*

★**Mrs. Brown**—*Mrs. Brown* is not as powerful as *The Madness of King George,* but it's fascinating and bleakly funny. The theater and TV director John Madden (who also adapted *Ethan Frome* for the movies) successfully captures the immense weight of the imperial state as it awkwardly follows in the wake of Victoria's sorrow. At his wit's end, the queen's secretary, Sir Henry Ponsonby (the baleful Geoffrey Palmer), hits on the idea of calling back into royal service Prince Albert's groom, John Brown (Billy Connolly), a highlands Scot whom the prince had been fond of. Brown shows up and tells the queen, to the court's shocked dismay, that she looks awful. He treats her as a friend who can be brought out of her funk with affectionate raillery, summoning her to life by treating her as an ordinary person. The queen suffers Brown's impertinence, and they become friends, at which point the London scandal sheets begin referring to her as "Mrs. Brown." *Mrs. Brown* has its tremulous, precious side—they will touch, but will they kiss?—and the movie could easily have become insufferable. But Madden and the screenwriter, Jeremy Brock, stick to the psychological realities of the situation and don't embarrass us. *Mrs. Brown,* with its misty highlands and severely luxurious royal rooms, is very handsome, but the dim light of rectitude rules the court, and I was highly grateful for the presence of Antony Sher, who plays Prime Minister Benjamin Disraeli. Sher's Disraeli is a dandy delight and the only one shrewd enough to know that Brown, Victoria's half-mad imaginary lover, is the man to bring Victoria back into the public's eye, which is finally the only place she belongs. (Denby; 7/28/97) (1 hr. 43 mins.; PG) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Square.*

My Best Friend's Wedding—Julia Roberts plays a New York restaurant critic, Julianne—or Jules as everyone calls her—who is stunned when her old lover, Michael (Dermot Mulroney), a sports journalist in Chicago, tells her that in a few days he is going to marry a rich young woman. Determined to break up the wedding, she rushes to Chicago

Retrospective Screen Team

He was the Academy Award–winning director whose trilogy of love stories, set in pre-Nazi Germany, helped define her as a thirties star; their careers are showcased in "American Romantics: Frank Borzage & Margaret Sullavan" at the Walter Reade Theater. See 'Museums, Societies, Etc.' for info.

Photograph courtesy of the Film Society of Lincoln Center.

and for four days, she plays one low, stupid trick after another. When Jules gets to Chicago she discovers that her rival, young Kimmy (Cameron Diaz), a junior at the University of Chicago, is a very nice girl and quite selflessly in love with Michael—so selflessly that she is willing to give up her prospective career for him. How can we root for Jules to send Kimmy packing? We can't. Dermot Mulroney is a handsome young man, but he's been made quite inarticulate, and his temperament is sludgy. The movie has the structure of a romantic comedy, but its characters don't fit into that structure. Julia Roberts keeps struggling and striving and expending endless energy and emotion, yet she's working for something—marriage to Dermot Mulroney—that doesn't make sense for her. Directed by P.J. Hogan. (Denby; 7/21/97) (1 hr. 45 mins.; PG-13) *First & 62nd St. Cinema; Lincoln Square.*

Nothing to Lose—Martin Lawrence plays a would-be carjacker who makes the mistake of targeting disenfranchised white guy Tim Robbins. Written and directed by Steve Oedekerk. (1 hr. 37 mins.; R) *Village East; 19th Street East; Embassy 1; Sutton; Orpheum 7.*

187—A science teacher (Samuel L. Jackson) is stabbed by a student whom he refused to pass and, one year later, returns to the profession with a vengeance. (1 hr. 56 mins.; R) *Criterion Center.*

Operation Condor—The latest in action from Jackie Chan, in which our hero kicks ass all over the world. (1 hr. 32 mins.; R) *National Theatre.*

★**Picture Perfect**—In *Picture Perfect,* Jennifer Aniston, as an advertising-world striver looking for a guy, jumps in and out of clothes, pouts, suffers, and shakes her hot little body with amusing impatience. When Aniston looks at a man, you can believe she wants something from him. In this contemporary screwball comedy, directed by Glenn Gordon Caron, Aniston hits the right notes of sexual candor and straightforward ambition. She's intensely likable, and the movie succeeds as romantic comedy, which is not something one can say about a certain recent monster hit that ended with the heroine in the arms of a homosexual. Aniston, bucking for promotion at her appearance-conscious firm, pretends to be engaged to a stranger played by blond Jay Mohr (from *Jerry Maguire*), a state of unavailability that immediately attracts the irresistible office cad, Kevin Bacon. The nice thing about Bacon's character is that you find him increasingly more intelligent and sympathetic as the movie goes along, without your thinking for a moment that he's the right guy for Jennifer Aniston. As our girl's eventually authentic lover, Jay Mohr is a little indecisive (Mohr always looks like he's about to say something other than what he does say). But he'll do. (Denby; 8/18/97) (1 hr. 46 mins.; PG-13) *Art Greenwich Twin; 34th Street East; Chelsea; National Theatre; 86th Street; Beekman; Lincoln Square; Pavilion Theatre.*

The Pillow Book—Peter Greenaway's erotic fable about a young Japanese woman with a wonderfully bizarre penchant for calligraphy. Starring Vivian Wu and Ewan McGregor. (2 hrs. 6 mins.; NR) *Village East.*

★**Shall We Dance?**—Hollywood's virtual abandonment of dancing has been one of the industry's greatest follies of the past twenty years. To our chagrin, it is now up to other countries to put dance into the movies. The Japanese, perhaps, are not ready to make a full-scale dance musical, but in the gravely charming *Shall We Dance?* they have made a shy and tender pass at one. Ballroom dancing, we learn, is a secret passion in Japan. The hero, Shohei Suhiyama (Koji Yakusho), a fortyish accountant, with a wife and daughter tucked away in a suburban house, sneaks off to a dancing school as if indulging a hidden vice. There he meets the other guilty men, all of whom, overcoming hideous shyness, stumble through beginner's agonies in the waltz, tango, and rumba. The teachers, accomplished woman dancers, do what they can with this recalcitrant material, and Shohei falls in love with one of them, Mai (Tamiyo Kusakari), a tall, lovely girl who has her own guilty secret. At times, the movie (written and directed by Masayuki Suo) comes close to embarrassment: For us, all this exquisite Japanese tact seems so nuttily beside the point. Yet it's hard not to be touched when the men speak of their pleasure in movement, and when Shohei, though not a natural, dons a beautiful tux and achieves a proud competency in a ballroom competition. (Denby; 7/28/97) (1 hr. 57 mins.; PG) *Angelika Film Center; 72nd St. East; Lincoln Plaza Cinemas.*

Soul in the Hole—A documentary of New York's street basketball culture that follows Bed-Stuy's dream team "Kenny's Kings" through a summer of troubles and triumphs. Directed by Danielle Gardner. (1 hr. 40 mins.; NR) *Village East; Embassy 2–4; 86th Street East.*

Spawn—An action-adventure thriller based on the best-selling comic book about a resurrected dark hero bent on revenge against the man who murdered him. With John Leguizamo and Martin Sheen. (1 hr. 27 mins.; PG-13) *Village East; 19th Street East; First & 62nd St. Cinema; Orpheum 7; 84th Street; Nova; Pavilion Theatre; Plaza Twin.*

Star Maps—The story of a young Los Angeleno named Carlos who dreams of becoming a movie star while he works for his pimp father, selling maps to the stars' homes. (1 hr. 30 mins.; R) *Village East; 62nd and Broadway.*

Sunday—A one-day romantic mystery sparked by a chance encounter between a middle-aged actress (Lisa Harrow) and an out-of-work IBM technician (David Suchet) living in a homeless shelter. Winner of the 1997 Sundance Grand Jury Prize. With Jared Harris and Larry Pine. (1 hr. 33 mins; NR) .

Temptress Moon—Chen Kaige's chronicle of a young peasant boy's long and convoluted involvement with a wealthy crime family. (1 hr. 55 mins.; R) *Cinema I, II, Third Ave..*

Ulee's Gold—Peter Fonda, pushing 60 but still possessed of that lanky frame and handsome high forehead, plays a Florida beekeeper, Ulee (short for Ulysses, apparently), who is all bottled up inside. Ulee's wife has died; his son is in jail after a bungled robbery; his daughter-in-law has disappeared, only to show up a druggy mess; and Ulee has to hold the family together himself, irritably raising his two granddaughters while carrying on the delicate and exacting work in the marshes of the panhandle that produces an extraordinary honey. Victor Nunez *(Gal Young 'Un, Ruby in Paradise)* loves this back-country Florida, and he shoots it with a precise, dry color palette but the theme is banal, the treatment decent but parched, in the manner of foundation-supported public-TV drama. Peter Fonda has never been an expressive actor, and it's hard to accept him as a man dulled by loss when we can't see the flicker of some earlier light beneath the dimmed-out surface. His performance is too quiet and unvaried. (Denby; 6/16/97) (1 hr. 58 mins.; R) *Waverly; Carnegie Hall Cinema; Manhattan Twin; Brooklyn Heights.*

★**When the Cat's Away**—Chloé (Garance Clavel) has a rather unsatisfying job as a makeup girl for fashion photo-shoots, and she lives in a shabby stretch of the Right Bank, near the Place de la Bastille, with a gay male friend who can't give her much. She is attached to her black cat, whom she calls Gris-Gris (Gray-Gray). When Chloé goes on vacation, she leaves Gris-Gris with an old woman—an animal-lover with lots of cats—and Gris-Gris apparently escapes through the kitchen window. Returning, Chloé searches the area with the old lady and soon with everyone else in the neighborhood; after a while, a battalion of old-lady cat

Talent
In the Line of *Fire*

"I'm really tired of 'exotic India,' " director Deepa Mehta says of one common portrayal of her homeland. "It just doesn't exist anymore. The other extreme is an Indian with a begging bowl. And in between, there are 350 million people who are not unlike the people in the West." This middle ground is the setting for Mehta's new film, *Fire* (opening August 22); India's women, caught between modern life and traditional expectations, are her subject. In *Fire,* everyone's hiding something, but under one roof: There's Grandmother, rendered mute by a stroke and attended by her pretty young daughters-in-law; the servant, who gets off on Indian porn films while he's looking after the mortified grandmother; the two brothers, one growing holy through years of celibacy (he expects his wife to understand), the other a newlywed who rejects his beautiful Indian wife in favor of his hip Chinese mistress. Left to themselves, the brothers' wives develop their own secret life, which revolves around the almost-innocent love they have for each other. The final twist in the story line infuriated a lot of Indians who, Mehta says, insisted that "lesbians don't exist in our culture!" Even worse, when *Fire* was screened in highly literate Trivandrum, "all hell broke loose," the director recalls. "And that's putting it mildly. A section of middle-aged men were completely outraged by the film. They broke down doors . . . it was quite insane." While India's strict social codes are changing, Mehta says, and some couples now even hold hands in public, homosexuality is *not* a fact of life. "Nobody talks about it," she laughs. "Indians don't talk about sex. A country of a billion people, and they don't talk about sex." PATRICIA FALVO

Photograph by Dilip Mehta.

Opening
Dirty Laundry

Dada meets De Sade in Czech animator Jan Svankmajer's *Conspirators of Pleasure,* a full-length, mostly live-action feature about obsessive-compulsive neighbors who get a little *too* involved in each other's lives. Opens Friday.

lovers are phoning one another like air-raid spotters in wartime Britain. Chloé, meanwhile, has acquired a new pet—a young man of North African descent who fell off a roof as a child and is now a little slow but would do anything for Chloé. *When the Cat's Away,* written and directed by young Cédric Klapisch, feels at first like a strung-together collection of gentle anecdotes—an improvisation, always charming and funny, but minor. It's only after the movie has been going for a while that we realize what a genius of melancholy Klapisch really is, for what he's done is nothing less than capture the tone and tenor of loneliness in the big city—and also the ways loneliness might end. Klapisch handles such events as a ghastly night spent looking for companionship, or an encounter with one's roommate's lover, or the raillery of some neighborhood types drinking their way through the evening, with such superlative delicacy that one thinks—one prays—that here at last is a successor to both Renoir and the New Wave, a young Frenchman with an instinct for human solidarity as well as first-rate lyrical skills. *When the Cat's Away* could be an early peak in a great directing career. Don't miss it. (Denby; 8/4/97) (1 hr. 35 mins.; R) *Cinema I, II, Third Ave.*.

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Career Girls; The Full Monty; In the Company of Men; Love Serenade; Mrs. Brown; Shall We Dance?.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *How to be A Player; Picture Perfect.*

Cinema Village 12th St—22 E. 12th St. (924-3363) The Festival Hong Kong '97 continues with *Hard-Boiled* and *The Big Bullet.*

Film Forum—209 W. Houston St. (727-8110) *Conspirators of Pleasure; Hamsun.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *A Life Apart; Alive and Kicking; The Delta; Guantanamera; Mon Homme.*

Screening Room—54 Varick St. (below Canal) (334-2100) *4 Little Girls; Box of Moonlight; Breakfast at Tiffany's; Swingers.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Contact; Nothing to Lose; Paperback Romance; The Pillow Book; Soul in the Hole; Spawn; Star Maps; Steel.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Air Force One; Conspiracy Theory; Cop Land; Men in Black.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Event Horizon; Face/Off; Ulee's Gold.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Contact; Event Horizon; Face/Off; How to be A Player; Money Talks; Nothing to Lose; Spawn; Steel.*

34th Street East—241 E. 34th St. (505-CINE#586) *Picture Perfect.*

34th Street Showplace—238 E. 34th St. (532-5544) *Cop Land; Event Horizon; How to be A Player.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Air Force One; Cop Land; Kiss Me, Guido; Men in Black; Picture Perfect.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Conspiracy Theory.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Air Force One; Conspiracy Theory; Contact.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Chasing Amy.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Event Horizon.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Paperback Romance; Ulee's Gold.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Mrs. Brown; Temptress Moon; When the Cat's Away.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Cop Land; The Full Monty.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Air Force One; Conspiracy Theory; Men in Black; 187; Steel.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *George of the Jungle.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Career Girls.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Nothing to Lose.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Air Bud; George of the Jungle; Soul in the Hole.*

Guild 50th Street—33 W. 50th St. (757-2406) *Hercules.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *How to be A Player; Ulee's Gold.*

National Theatre—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Operation Condor; Picture Perfect.*

Paris Theater—4 W. 58th St. (688-3800) *Day for Night.*

State—1540 Broadway (391-2900) *Contact; Face/Off; How to be A Player; Money Talks; Spawn.*

Sutton—205 E. 57th St. (759-1411) *Air Bud; Box of Moonlight; Nothing to Lose.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Addicted to Love; Austin Powers; Breakdown; The Fifth Element; The Lost World; Night Falls on Manhattan.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Cop Land.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Shall We Dance?.*

86th Street—125 E. 86th St. (505-CINE#604) *Cop Land; Picture Perfect.*

86th Street East—210 E. 86th St. (249-1144) *Air Bud; George of the Jungle; Soul in the Hole.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Picture Perfect.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Free Willy 3; Contact; Event Horizon; Good Burger; My Best Friend's Wedding; Spawn.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Air Force One; Men in Black; Steel.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Conspiracy Theory; Face/Off.*

Orpheum 7—1538 Third Ave., at 86th St. (876-2400) *Air Force One; Conspiracy Theory; Event Horizon; Face/Off; Men in Black; Money Talks; Nothing to Lose; Spawn; Steel.*

UA East—1629 First Ave., at 85th St. (249-5100) *How to be A Player.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Star Maps.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Cop Land; How to be A Player; Men in Black; Money Talks; Spawn; Steel.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Guantanamera; In the Company of Men; Love Serenade; Mon Homme; Shall We Dance?.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Air Force One; Conspiracy Theory; Contact; Event Horizon; Face/Off; G.I. Jane; George of the Jungle; Kiss Me, Guido; Mrs. Brown; My Best Friend's Wedding; Picture Perfect.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Air Force One; Event Horizon.*

New Coliseum—701 W. 181st St. (740-1545) *Air Force One; Event Horizon; George of the Jungle; Steel.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Event Horizon; Spawn; Steel.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Conspiracy Theory; Cop Land.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Career Girls.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Air Bud; Air Force One; Conspiracy Theory; Cop Land; Event Horizon; Face/Off; G.I. Jane; George of the Jungle; Good Burger; How to be A Player; Men in Black; Money Talks; Nothing to Lose; Picture Perfect; Spawn; Steel.*

Concourse Plaza—214 E. 161th St. (588-8800) *Free Willy 3; Air Force One; Conspiracy Theory; Cop Land; Event Horizon; George of the Jungle; Good Burger; How to be A Player; Nothing to Lose; Spawn; Steel.*

Riverdale Twin Theatre—5683 Riverdale Ave., at 259th St. (884-9514) *Air Force One; Conspiracy Theory.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Free Willy 3; Air Bud; Air Force One; Conspiracy Theory; Cop Land; Event Horizon; George of the Jungle; Good Burger; How to be A Player; Nothing to Lose; Spawn; Steel.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Free Willy 3; Air Bud; Air Force One; Conspiracy Theory; Event Horizon; Face/Off; George of the Jungle; Picture Perfect.*

Brooklyn Heights—70 Henry St. (596-7070) *Con-*

Photograph courtesy of Film Forum.

tact; Event Horizon; Ulee's Gold.

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Air Force One; Conspiracy Theory; Steel.*

Cobble Hill—265 Court St. (596-9113) *Air Force One; Conspiracy Theory; Cop Land; Kiss Me, Guido; Men in Black.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Cop Land; How to be A Player; Spawn; Steel.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Cop Land; How to be A Player; Spawn; Steel.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Conspiracy Theory; Cop Land; Event Horizon.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Cop Land; Event Horizon; Good Burger; How to be A Player; Men in Black; Nothing to Lose.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Air Bud; Air Force One; Conspiracy Theory; Face/Off; Picture Perfect; Spawn.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Air Bud; Air Force One; Conspiracy Theory; My Best Friend's Wedding; Steel.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *Free Willy 3; Air Force One; Conspiracy Theory; Cop Land; Event Horizon; Picture Perfect; Spawn.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *How to be A Player; Money Talks; Spawn.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Air Force One; Conspiracy Theory; Event Horizon; Spawn; Steel.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Air Force One; Conspiracy Theory; Contact; Cop Land; Event Horizon; Face/Off; George of the Jungle; Men in Black; Picture Perfect; Spawn.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Contact; Cop Land; Event Horizon; Men in Black; Nothing to Lose; Picture Perfect; Spawn.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Conspiracy Theory; Contact; Event Horizon; George of the Jungle; Men in Black; Nothing to Lose; Steel.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Air Force One; Conspiracy Theory; Cop Land; Good Burger.*

Cinema City—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Cop Land; Face/Off; How to be A Player; Spawn.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Air Force One; Event Horizon; George of the Jungle; Star Maps; Ulee's Gold.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Free Willy 3; Conspiracy Theory; Contact; Spawn.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Conspiracy Theory; Event Horizon; How to be A Player.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Air Force One; Face/Off; George of the Jungle; Good Burger; Men in Black; Picture Perfect; Spawn; Steel.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Air Force One; Event Horizon; George of the Jungle; How to be A Player.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Cop Land; My Best Friend's Wedding.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Air Bud; Air Force One; Conspiracy Theory; Event Horizon; Men in Black; Picture Perfect.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Conspiracy Theory; Cop Land; Spawn.*

Main Street Cinemas—72-66 Main St. (263-4828) *Air Force One; Conspiracy Theory; Cop Land; Event Horizon.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Air Bud; Men in Black; 187; Picture Perfect; Steel.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Air Force One; Conspiracy Theory; Contact; Event Horizon; George of the Jungle; Good Burger; Picture Perfect.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Nothing to Lose; Out to Sea; Ulee's Gold.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Event Horizon; Steel.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Air Bud; Event Horizon; Face/Off; How to be A Player; Steel.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Air Force One; Cop Land; Picture Perfect; Spawn.*

Trylon—98–81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Nothing to Lose.*

Staten Island

Area Code 718

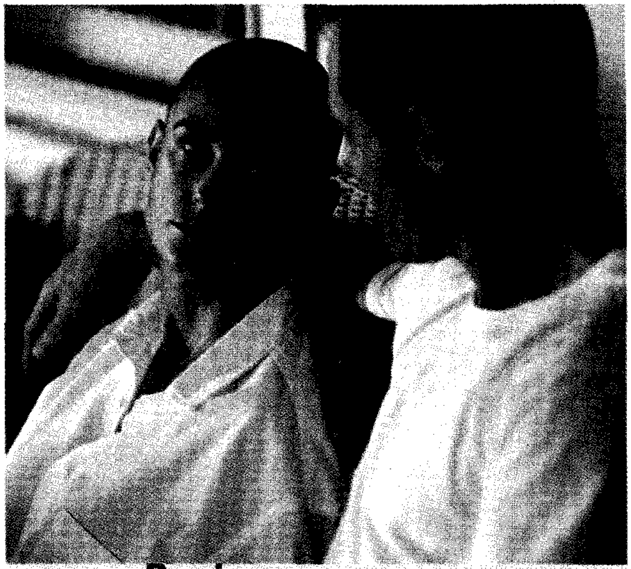
Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Air Bud; Air Force One; Conspiracy Theory; Cop Land; Event Horizon; Men in Black; Spawn.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Air Force One; Cop Land; Event Horizon; Spawn.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Free Willy 3; Air Bud; Air Force One; Conspiracy Theory; Contact; Cop Land; Event Horizon; Face/Off; George of the Jungle; Good Burger; Men in Black; Nothing to Lose; Picture Perfect; Spawn; Steel.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Nouveau Noir." 8/23: *Something Wild* (1986) and *Blue Steel* (1988). 8/24: *Sea of Love* (1989), *The Hot Spot* (1990). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $8.



Previews
Me Jane

Good thing Demi Moore was buff from 'Striptease,' what with all the sit-ups she has to do in 'G.I. Jane,' where she plays a close-cropped Navy SEAL gunning for a spot on an elite reconnaissance team. Opens Friday.

Anthology Film Archives—"Italian Summer Festival: Pasolini." 8/18–8/19: *Teorema* (1968) and *The Grim Reaper* (1962). 8/20–8/21: *Il Decamerone* (1970–1971). 8/22–8/24: *The Canterbury Tales* (1971) and *The Arabian Nights* (1973–1974). 8/25: *Love Meetings* (1963–1964), *The Anger* (1963), *Locations in Palestine* (1964), *Notes for a Film About India* (1967–1968), and *Notes for an African Orestes* (1969–1970). 8/22–8/23: *Dreams That Money Can't Buy* (1947). From 8/22–8/24: *Trainspotting* (1995). 8/23: Shorts by Robert Fenz. 8/24: Shorts by Ed Emshwiller and "Cocteau's Orphic Trilogy." 8/15–8/17: *The Man Who Fell To Earth* (1976). 32 Second Ave., at 2nd St. (505-5181); $7.

Bryant Park Summer Film Festival—All features screen at sunset. 8/18: *What Ever Happened to Baby Jane?* (1962). 8/25: *Singin' In the Rain* (1952). Rain dates for each: the next night. Sixth Ave. bet. 40th and 42nd Sts. (512-5700); free.

Casa La Femme—8/24: *Love Me Tonight* (1932). 150 Wooster St. (505-0005).

Different Light—8/24: *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean* (1982). 151 W. 19th St. (989-4850); free.

Film Forum—8/20–9/2: *Conspirators of Pleasure* (1996). "Mary Pickford, Superstar." 8/18: *Amarilly of Clothesline Alley* (1918) and *The Hoodlum* (1919). 8/25: *Rosita* (1923) and *Secrets* (1933). "Killer B's." 8/19: *Lost, Lonely and Vicious* (1959) and *Teenage Doll* (1957). 8/20–8/21: *Forty Guns* (1957) and *Run of the Arrow* (1957). 8/22–8/23: *The Crimson Kimono* (1959) and *Underworld U.S.A.* (1961). 8/24: *Nightfall* (1956) and *The Burglar* (1957). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"Latin American Cinema of the 90s." 8/19: *Believe Me* (1996) and *Fallen From Heaven* (1990). 8/20–8/21: *Melodrama* (1995), *Madagascar* (1994), and *Two Crimes* (1994). "American Romantics: Frank Borzage & Margaret Sullavan." 8/22–8/23: *History Is Made At Night* (1937) and *The Shop Around the Corner* (1940). 8/24–8/25: *Three Comrades* (1938) and *The Shining Hour* (1938). "Movies for Kids." 8/23–8/24: *Hairspray* (1988). Call 875-5601 for info. 65 W. 65th St., plaza level. (875-5600); $8.

French Institute—8/19: *Camille Claudel* (1989). 8/26: *Jésus de Montréal* (1989). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Museum of Modern Art—8/18: *Badlands* (1973) and *Sullavan's Travels* (1941). 8/19: *Rashomon* (1951). 8/19 and 8/21: *Partner* (1968). 8/21 and 8/24: *Tempest* (1982). 8/22: *Opening Night* (1978), *Rules of the Game* (1939), *The Secret Cinema* (1966), and *Stereo* (1969). 8/23: *Mr. Hulot's Holiday* (1953) and *La Grande Illusion* (1937). 8/24: *Black Girl* (1965) and *Price of a Union* (1974). 8/24–8/25: *2001: A Space Odyssey* (1968) and *Poil de carotte* (1932). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—"Murder in the Living Room: Hitchcock by Hitchcock—The Guilt Trade." 8/18–8/24: *Lamb to the Slaughter* (1958), *Dip in the Pool* (1958), and *Mrs. Bixby and the Colonel's Coat* (1960). Also, through September: *The Rat Pack Captured* (1965). 25 W. 52nd St. (621-6710); $6.

Radio City Music Hall—"Second Annual Film Festival." 8/20: *Psycho* (1960). 8/21: *Jaws* (1975). 8/22: *American Graffiti* (1973) and *Fast Times at Ridgemont High* (1982). 8/23: *Animal House* (1978) and *The Blues Brothers* (1980). 8/24: *The Sting* (1973). Sixth Avenue at 50th St. (307-7171); $12.50; double-feature $19.50.

Screening Room—Midnight showing: *Swingers* (1996). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

Whitney Museum of American Art—8/18–8/31: "Peggy Ahwesh: Girls Beware!" 945 Madison Ave., at 75th St. (717-0723); $8.

Photograph by Phil Bray/Hollywood.

theater

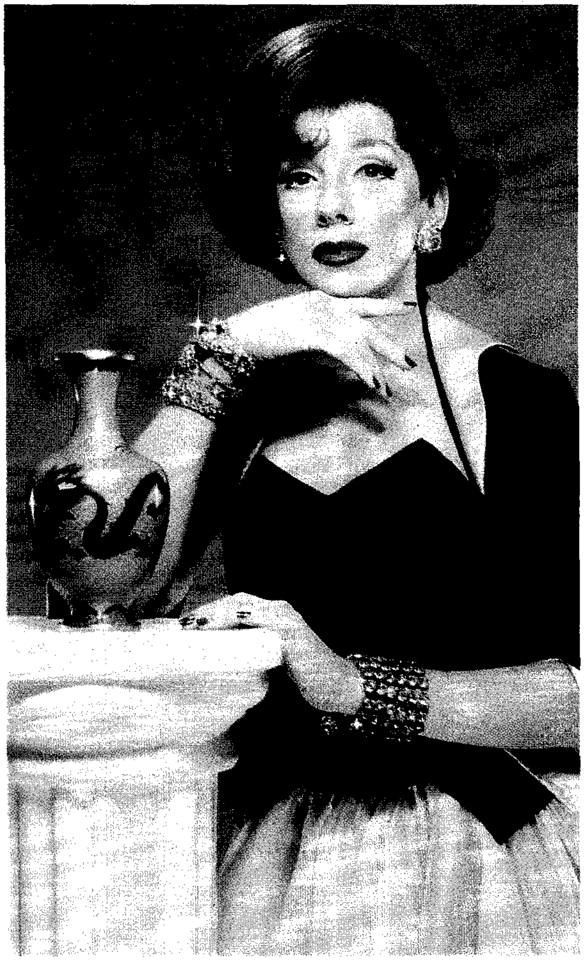
Lypsinka as Joan Crawford...John Leguizamo

Broadway

Previews and Openings

The Last Empress—In a highly stylized blend of opera, show tunes, and music of the Confucian court, Seoul's A-Com theater company tells the story of Queen Min, who led Korea through the late-nineteenth-century turmoil of modernization. $25—$60. Tues.–Sun. at 8, Sat. and Sun. at 3. Opened 8/15. *New York State Theater at Lincoln Center, 64th St. at Broadway (307-4100).*

1776—At a time when Broadway is finding musical potential in prostitutes and sinking ships, a show about the Declaration of Independence hardly seems a stretch. It did in 1969, when the production made its debut, but the improbable subject matter hardly stopped critics from embracing it—or industry veterans from bestowing it with both Tony and Drama Desk awards for Best Musical. Book by Peter Stone; music and lyrics by Sherman Edwards. $65; kids 17 and younger pay half price. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 8/14. *Roundabout Theatre's Stage Right, 1530 Broadway, at 45th St. (869-8400).*



Photograph by Aaron Cobbett.

Now Playing

Annie—Nell Carter stars as Miss Hannigan in this twentieth-anniversary production of everyone's favorite orphan musical. $40–$70. Wed.–Sat. at 7:30, Sun. at 1 and 6, Wed. and Sat. at 2. Opened: 3/26/97. *Martin Beck, 302 W. 45th St. (239-6200).*

Barrymore—William Luce's play gives you a chance to experience Christopher Plummer, the greatest living actor in the English language. It is a quasi monodrama in which the legendary thespian, a month from his rendezvous with death, prepares to put on *Richard III* once more. Sometimes he spars with his unseen, sardonic prompter in the wings (well intoned by Michael Mastro); for the rest, he gloriously indulges himself. (Simon: 4/7/97). $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/25/97. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Starring Bebe Neuwirth, Marilu Henner, and Joel Grey. (Simon: 12/2/96) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

A Doll's House—A startling new version of Ibsen's 1879 drama. Janet McTeer won the 1997 Tony award for her interpretation of Nora, as did Owen Teale, for the ordinarily thankless part of Torvald. $25–$60. Mon.–Sat. at 8, Sat. at 2. Through 8/31. *Belasco Theatre, 111 W. 44th St. (239-6200).*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring David Alan Grier as Pseudolus. $60–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

The Gin Game—D. L. Coburn's play, about two people in a retirement home, shows off the talents of two older actors. It is the thing the theater needs if its aging stars are not themselves to end up in like fashion. So we must be grateful to Coburn for letting Julie Harris and Charles Durning delight us with their very different but nicely complementary techniques. The Pulitzer Prize–winning play concerns Weller Martin and Fonsia Dorsey, two souls in their seventies, who after a hard-knock life end up in a nursing home, nursing illusions to keep them going. Weller fancies himself a wizard at cards, and entices the seemingly frail Fonsia, new to gin rummy, to provide him with an easy mark. But Fonsia has both a canny and a lucky streak, and goes on, over a week or so, to win every single hand. This makes Weller angrier and angrier, and Fonsia sweeter and sweeter, enraging her partner until the otherwise uneventful play ends in a tragicomic climax. (Simon: 5/5/97). $15–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/31. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Grease!—It's back, after a brief hiatus. A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Jeff Conaway plays D.J. Vince Fontaine and Darlene Love plays Teen Angel. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair,* the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring Kevin Gray, a former phantom from *Phantom,* in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Opening

Thus Spake Lypsinka

The mute chanteuse speaks—!!!—and waxes really, really bitchy in 'Lypsinka Is Harriet Craig.' Save for a few musical digressions, the script hews closely to that of the 1950 Joan Crawford film, amply allowing for hissy fits, discourses on dirt, and lies, lies, lies. Opens August 20. For more information, call 366-5680.

Talent

Queen Bee

Meet Alexa Vere de Vere, international woman of mystery. "I have the most shimmering new screenplay for you to write," she'll say, waving a brioche. "You see, I want this film to be the story of my life, which is too entrancing, almost even for me." She'll slide $50 into your hands. And then, God help you, you're "partners." Vere de Vere, as confected by Douglas Carter Beane in the Off Broadway smash *As Bees in Honey Drown,* is a savage, up-to-the-second cartoon of affectation. A grifter in black Chanel and a Louise Brooks bob, she knots her pearls around the glossy hive called Manhattan, with its bees—and wanna-bees. "I just didn't think I could play this role. I just couldn't believe it," says J. Smith-Cameron, who made her Broadway debut in *Crimes of the Heart* in 1982. She has been entrancing New York audiences ever since—though always in non-star-making parts. Then she met Alexa. "I mean, just getting up to speed, just being able to wrap my words around her amazing language, lines like, 'We will away to Hollywood, where we shall incite them to madness!' and 'It is *fabulous,* and I never use that word!' " Developing her character with Beane and director Mark Brokaw, Smith-Cameron has indeed incited Hollywood to madness—Mira Sorvino, Nicole Kidman, and Madonna are already battling for the film part. Is Smith-Cameron, who next appears in the Paul Rudnick–Kevin Kline film *In and Out,* disappointed not to be in contention? Sitting in a Hudson Street café, she slides her jet-black sunglasses across her nose. "All I know is, I'm having a ball." Suddenly, a passerby stops. He stares. He says, "Were you in that play I saw last night?" Smith-Cameron blushes, thrilled to be recognized out of costume. "You were," he adds, looking down at his Kenneth Cole shoes, "fabulous."

Bob Ickes

The Last Night of Ballyhoo—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind,* is Alfred Uhry's first effort since *Driving Miss Daisy.* The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St.(307-4100).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97). $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Lillias White and Chuck Cooper just picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St.(239-6200).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in, recently edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and Lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Off Broadway

Now Playing

Always . . . Patsy Cline—Country giant Barbara Mandrell, *Dallas* bombshell Charlene Tilton, and former Miss America Phyllis George have been singing the praises of this production for weeks. Whether these endorsements—or a Nashville-imported musical—can charm New Yorkers, though, remains to be seen. The show does have its selling points, including a six-piece orchestra, a twenty-song score, and a curious premise: Cline's actual two-year correspondence with an adoring Texas housewife. Off Broadway newcomer Tori Lynn Palazola stars. $40–$45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 2 and 5. Opened 6/24. *Variety Arts Theatre, 110 Third Ave. (239-6200).*

As Bees in Honey Drown—Now on an open-ended run, after a spectacularly successful four-week engagement at the Greenwich House Theatre. Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane (*To Wong Foo, Thanks for Everything, Julie Newmar*); alertly directed by Drama Desk Award winner Mark Brokaw (*How I Learned to Drive*). Starring Bo Foxworth and J. Smith-Cameron. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Opened 7/24/97. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Bermuda Avenue Triangle—Sex and other scandalous behavior in an exclusive retirement community. By Renee Taylor and Joseph Bologna; starring the aforementioned writers and Nanette Fabray. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 5/11/97. *Promenade Theatre, 2162 Broadway, at 76th St.(239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Chez GARBO—A revival from last season. In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery recreation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the recluse's life. $20. Fri. at 8, Sat. at 7, and Sun. at 3. Through 8/24. *DUO Theatre, 62 E. 4th St. (598-4320).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Full Gallop—This is the monodrama—I mean monofarce—about Diana Vreeland, the fearsome fashion arbiter, who for decades wielded style-making power from behind her desks at *Harper's Bazaar* and then *Vogue.* A whirlwind bearing aloft talented models, designers, and photographers, she was a scintillating wit and fabulous character in her own right and wrong. We are granted an hour and three quarters with a fabled *monstre sacré*

Photograph by Joan Marcus.

in her demonic digs as we listen to her recollect a chicly checkered past; pass canny judgment on people and fashions and life; conduct uproarious dialogues with her skeptical French maid, Yvonne, over the intercom; and hobnob telephonically with the luminaries of international society. (Simon: 10/14/96.) $37.50–$40. Mon.–Sat. at 8, Wed. and Sat. at 2:30. Through 8/30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7:30. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$45. Tues.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. Opened 6/5. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel acknowledges her debt to Nabokov's *Lolita*. She has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Mark Brokaw has directed inventively in Narelle Sisson's rather too schematic set. (Simon: 3/31/97). Now starring Jayne Atkinson and Bruce Davison. $25–$45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. First opened at the Vineyard Theatre on 3/16/97; reopened on 5/6/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, passed away last June, just days after completing the revue. $45. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

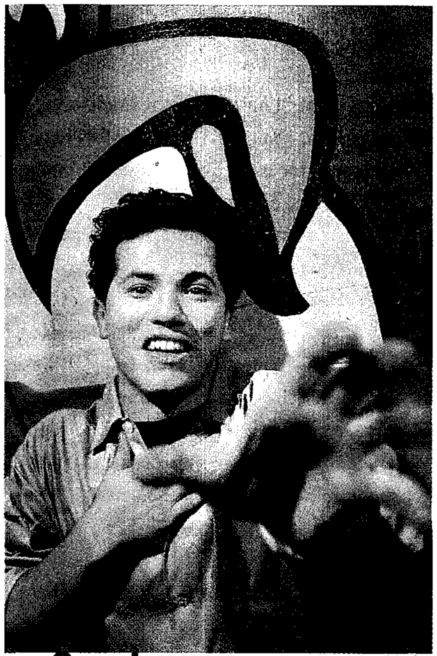
Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Making Porn—A play about the gay-porn industry starring real-life porn stars Blue Blake and Ryan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Mass Appeal—The Irish Repertory Theatre revives this Bill C. Davis play about a rebellious young priest with a secret. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 8/31. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Mere Mortals—David Ives presents six one-acts, ranging from Mamet to mini-golf to mayfly mating rituals. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Opened 4/29. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Misalliance—This is not one of Shaw's best plays, but even at his second-best, GBS fascinates, entertains, and exercises the intellect, though this last seems to be the least of the concerns of David Warren, the director. The play consists of artfully orchestrated conversations—duets, trios, quartets leading up to the occasional tutti—bespeaking the man of music that Shaw also was. Gradually, Shaw's ideas on the education of children crystallize, as do his views on marriage and the family, socialism, worldly success, the joys of literacy, and whatnot—a great deal of whatnot. The performances, for the most part, do their bit. With pleasant design by Derek McLane, Catherine Zuber, and Kenneth Posner, the play keeps the audience both amused and agog. It may even be that, amid the relaxed guffaws, some of the subversive ideas manage to strike home. (Simon: 8/18/97). Starring Brian Murray, Elizabeth Marvel, and Patricia Conolly. $45. Opened 8/7. Tues.–Fri. at 7, Sat at 7:30, Wed., Sat., Sun. at 2:30. *Laura Pels–Roundabout, 1530 Broadway, at 45th St. (869-8400).*



Opening Mi Familia

The mambo energies of John Leguizamo are on thrilling display in *Freak*, a new one-man show about his unholy adolescence. Horror tales about masturbation, the Fresh Air Fund, and evil grandmothers abound. "Grams had watched *The Exorcist*," he darkly notes, "and thought it was a documentary." Runs through August 27 at P.S. 122. Call 477-5288 for more information.

On the Town—With no Shakespeare left in the cupboard, the organizers of the New York Shakespeare Festival had to find some felicitous replacement to fill the Delacorte stage. Their ultimate selection—perhaps inspired by the hordes mucking about during fleet week—was this 1944 musical, which ran at the Adelphi Theatre for more than a year. In addition to the chipper rhythms of Leonard Bernstein's score, the production features a four-story, 120-foot steel bridge, patterned after the styles of the most famous bridges in Manhattan. Free. Tues.–Sun. at 8. Through 8/31. *Delacorte Theater at Central Park (539-8750).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$45. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Tap Dogs—An Australian import, a rollicking tap show with a gritty edge. $20–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Opened: 3/16/97. *Union Square Theatre, 100 E. 17th St. (307-4100).*

That's Life!—A musical revue about Jewish family life. $25. Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Theatre East, 211 E. 60th St. (838-9090).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(239-6200).*

Off-Off Broadway

Baby Redboots' Revenge—A comedy by Philip Dimitri Galas about a child star doomed to life in a polka band. Presented by the N.Y.C. Fringe Festival. $11. Times vary. Through 8/23. *Surf Reality, 172 Allen St. (420-8877).*

Baile Cangrejero—Puerto Rican Traveling Theatre's collage of poetry, dance, and Afro-Caribbean song. Free. Times and places vary. Through 8/31. *(354-1293).*

Candide—This time, it's music-free and farther uptown. $12. Wed.–Sat. at 8. *78th Street Theatre Lab, 236 W. 78th St. (595-1733).*

Charlatan: A Memoir of Sergei Diaghilev—Tony Tanner's one-man biodrama about the premier Russian ballet dancer. Presented by the N.Y.C. Fringe Festival. $11. Times vary. Through 8/23. *The Pink Pony, 176 Ludlow St. (420-8877).*

Greetings from Hollywood—By Cyndi Freeman. A series of monologues about women in the film industry. Presented by the N.Y.C. Fringe Festival. $11. Times vary. Through 8/23. *Connelly Theater, 220 E. 4th St. (420-8877).*

Krapp's Last Tape and Richard M. Nixon—By Seattle's Theatre Babylon. Beckett meets Tricky Dick. Presented by the N.Y.C. Fringe Festival. $11. Times vary. Through 8/24. *Nada, 167 Ludlow St. (420-8877).*

Old Man Kokopeli—By Sandra Hughes and John Jaramillo. A Pueblo Indian myth rendered in mask theater and exquisite puppetry. Presented by the N.Y.C. Fringe Festival. $11. Times vary. Through 8/24. *Connelly Theater, 220 E. 4th St. (420-8877).*

The Last Session—A new musical about a singer-songwriter with AIDS. Book by Jim Brochu; music and lyrics by Steve Schalchlin. $25–$30. Tues.–Sat. at 8, Sun. at 3 and 7:30. *Currican Theatre, 154 W. 29th St. (736-2533).*

A Lullaby for Murder—A thriller about some Hell's Kitchen locals who take refuge in a bar during a snowstorm, hoping to escape the Pious Weatherman, a serial killer who strikes only during inclement weather. Written by Le Wilhelm. $15. Tues.–Sat. at 8. Through 8/28. *Harold Clurman Theatre, 412 W. 42nd St. (769-7973).*

The Sixth Commandment—A reprise of last year's JB Theatricals production about a minister who kills an abortion doctor. Presented by the N.Y.C. Fringe Festival. $11. Times vary. Through 8/23. *House of Candles, 99 Stanton St. (420-8877).*

Stuck—Sean Power reprises his role as Jack, the gay, despairing, and unemployed artist. $10. Mon.–Wed. at 8. Through 8/20. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

True Confessions of a Go-Go Girl—Jill Morley's look at jiggling for dollars. $15. Thurs. and Fri. at 10:30. *Red Room Theatre at KGB, 85 E. 4th St. (460-0982).*

Photograph by Jeffrey Lowe/Outline.

art

Horsing Around... More on O'Keeffe

Galleries

Solos

Madison Avenue and Vicinity

Knox Martin—A survey of the artist's early paintings, ranging from the early fifties to the early seventies, that were originally exhibited at the Charles Egan Gallery, the Rose Fried Gallery, and the Fischbach Gallery; through 9/30. Gat, 1100 Madison Ave. (327-0441).

57th Street Area

Abraham J. Bogdanov—Paintings of views of Monhegan Island, Maine, where the Russian-born artist (1886–1946) spent his summers; through 9/27. Spahierman, 45 E. 58th St. (832-0208).

Ella Bergmann-Michel/Albert Renger Patzsch—Biomorphic abstractions/Photographs of machine parts. Through 9/10. Zabriskie, 41 E. 57th St. (752-1223).

Keith Haring—Small-scale sculptures and large-scale drawings by the late artist whose works are currently on view in a retrospective at the Whitney Museum of American Art; through 9/21. Emmerich, 41 E. 57th St. (752-0124).

SoHo and TriBeCa

Choong-Sup Lim—An installation of display cases in which found objects have been assembled; through 9/3. Gering, 476 Broome St. (226-8195).

J. Abbott Miller—An installation of 525 books that are the size and shape of bricks and arranged in a series of masonry constructions; through 8/22. Rosen, 130 Prince St. (941-0203).

Chelsea

Lynda Grimm—Recent sculpture; through 9/20. Auchincloss, 601 W. 26th St. (727-2845).

Other

James Hyde—Recent large-scale works that critique the history of painting by employing materials in non-traditional ways, such as fresco painting on Styrofoam, or a "painting" constructed from vinyl tape; through 10/5. Queens Museum of Art Satellite Gallery at the Bulova Corporate Center, 75–20 Astoria Blvd., Jackson Heights, Queens (718-899-0700), Mon.–Fri. 7 A.M.–7 P.M., Sat. 10–4.

Bertrand Ivanoff—A site-specific installation of a light cascade of water on the floors of an empty warehouse adjacent to the Staten Island Ferry, hosted by the Snug Harbor Cultural Center's Newhouse Center of Contemporary Art; through 9/7. 1 Bay St., Lot #175, Staten Island (718-448-2500), Fri.–Sun. 3–7.

Ellen Kozak—Recent paintings; through 9/16. Pratt Institute, President's Gallery, 200 Willoughby Ave., Brooklyn (718-636-3517), Mon.–Fri. 9–4

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). Nineteenth- and twentieth-century American landscape paintings by Clark, Heade, Inness, Moran, Picknell, Shattuck, others; through 9/6.

Graham—1014 Madison Ave. (535-5767). New sculptures by Apfelbaum, Ashkin, Baron, Feher, Greco, Levine, Paine, Soriano, others; through 8/29.

Hirschl & Adler—21 E. 70th St. (535-8810). "Happily Married: American Frames (and Their Paintings) 1725–1950," with picture frames by the Foster Brothers and Herman Dudley of Boston, and Newcomb-Macklin and Albert Milch of New York, and paintings by Hassam, Marin, Maurer, Prendergast, others; through 9/19.

Malca—580 Broadway (966-8854). Paintings by Basquiat, Haring, and Scharf; through 8/30.

Ground Rules:

In summer galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

Werner—21 E. 67th St. (988-1623). Paintings by Baselitz, Kirkeby, Leroy, Lüpertz; through 9/6.

57th Street Area

Danese—41 E. 57th St. (223-2227). Selected works by Chong, Fleishner, Frank, Judd, Phelan, Truitt, Tsao, Wesley, Wood, Zucker; early Chinese pottery of the Warring States and Han Dynasty; through 8/30.

De Nagy—724 Fifth Ave. (262-5050). Paintings from the collection of Roland Pease—many of them purchased from this gallery during the fifties—by Blaine, Freilicher, Gorchov, Hartigan, Rivers, others; through 9/13.

French—24 W. 57th St. (247-2457). Landscape, still lifes, and interior paintings by Anderson, D'Elia, Skarloff, others; through 8/29.

Goodman—24 W. 57th St. (977-7160). Summer show

Photography
Saddle Up

Culled from the Parks Department's photo archives and ranging in date from 1860 to 1994, the vintage photographs in "Horsing Around: A Frisky History of Equines in Parks" chronicle the animal's ongoing presence in the green spaces that are the closest things the city has to pastures. At the Arsenal Gallery, Fifth Avenue and 64th Street, in Central Park; through September 4.

Mayor Lindsay and Unidentified Equestrians, Horse Show, Sheep Meadow, Central Park, May 1973, by Daniel McPartlin.

Photograph courtesy of Parks Photo Archive.

of works by Artschwager, Baumgarten, Casebere, Muñoz, Penone, Richter, others; through 8/29.

PaceWildenstein—32 E. 57th St. (421-3292). Works by Calder, Jadd, Lichtenstein, Martin, Oldenburg/van-Brueggen, Schnabel, Smith; through 8/22.

Rosenfeld—24 W. 57th St. (247-0082). Figurative works by twentieth-century artists, among them Avery, Bishop, Delaney, Johnson, Soyer, Thompson, others; biomorphic drawings from 1944 through 1947 by Charles Seliger; through 8/20.

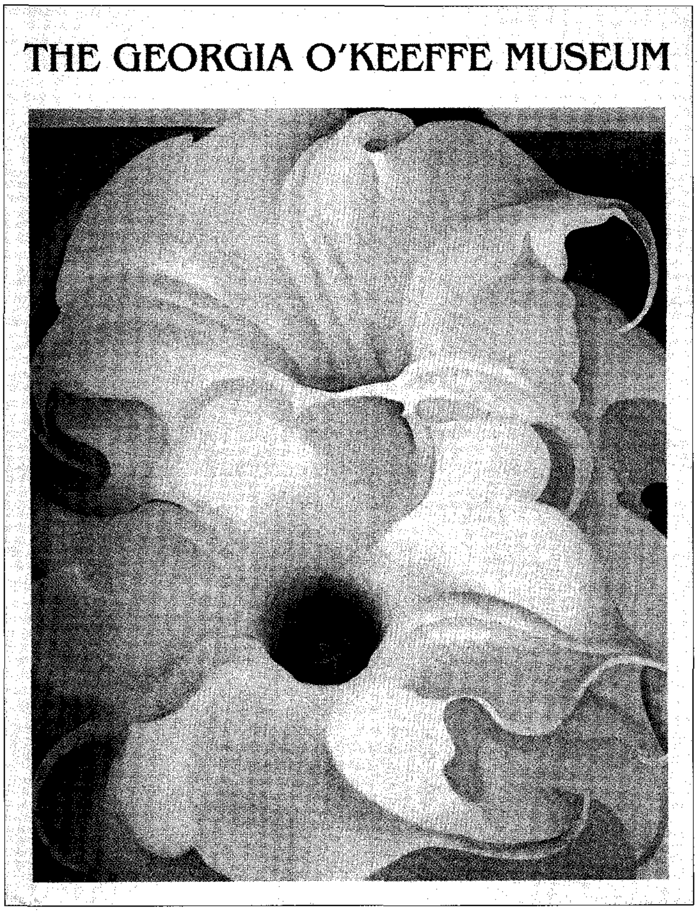
St. Etienne—24 W. 57th St. (245-6734). Works by Beckmann, Dix, Grosz, Grundig, Hirshfield, Kollwitz, Nolde, others; through 9/5.

Whalen—24 W. 57th St. (397-9700). Nineteenth- and twentieth-century paintings on the theme of summer by Bricher, Curran, Helleu, Kensett, Lawson, others; through 8/30.

SoHo and TriBeCa

Algus—25 Thompson St. (966-1758). Works by Krushenick, Stanley, Stevenson, Twardowicz, Redinger; through 8/30.

In Print **If you can't get to Santa Fe anytime soon, you can buy *The Georgia O'Keeffe Museum* (Abrams; $35), a comprehensive guide to the recently opened museum's collection, with essays by Mark Stevens (*New York*'s art critic), Lisa Mintz Messinger, Barbara Novak, and Barbara Rose.**



Ingbar—568 Broadway (334-1100). Paintings of Manhattan by David, Firmin, Haas, Munro, Sera, others; through 8/30.

Kelly—43 Mercer St. (343-2405). "Magnetic," with works on paper by Dorner, Inness, Leonilsen, Prendergast, Sarmento, Ruscha; through 9/5.

Printed Matter, Inc.—77 Wooster St. (925-0325). "Summer Reading," with artists' books by Ess, Guzman, Hahif, Kupferberg, Schor, Sheehan, the Tinklers, others; through 8/30.

Senior—375 W. Broadway (941-0960). "Tracery," with works by Cohen, El Hanani, Marsh, Rule, Shepherd, Siena, Zimmerman; through 9/20.

Steinbaum Krauss—132 Greene St. (431-4224). "Hung Out to Dry," with works by Benes, Brandt, Chunn, C. Cramer, R. Cramer, Cruz, Edelson, Lovell, Norvell, Schapiro, Schor, Semmel, Shimomura, Wexler, others; through 8/28.

Teller—568 Broadway (941-7335). Prints from the twenties through the forties that depict people dancing, by Bacon, Benton, Biddle, Demuth, Homer, Nelson, others; through 8/28.

Other

Long Island University/Brooklyn Campus—1 University Plaza, at Flatbush and DeKalb Aves., Brooklyn (718-488-1051). Outdoor sculptures by Blackwell, Lee, McLaughlin, Pospisil, Ramsaran, Seng; through 10/31.

Socrates Sculpture Park—Vernon Blvd. at Broadway, Long Island City (718-956-1819), open daily, 10 A.M. to sunset. "From the Ground Up," with new sculpture by Baron, Di Suvero, Jagger, Van Alstine, others; through 9/1.

Photography

Arsenal—The Arsenal Building, in Central Park at 64th St. and Fifth Ave. (360-3410), Mon.–Fri. 9–5. "Horsing Around: A Frisky History of Equines in Parks," featuring more than 50 photographs of horses taken between 1860 and 1994 from the Parks Photo Archive; through 9/4.

International Center of Photography—1130 Fifth Ave., at 94th St. (860-1777), Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Marc Riboud: Forty Years of Photography in China." Photographs taken in China over the past four decades; through 9/14..."Mountain Folks in Yunnan: Selected Photographs of Wu Jialin"; through 9/14.

International Center of Photography Midtown—1133 Ave. of the Americas (768-4682), Wed.–Sun. 11–6, Tues. 11–8 (6–8 admission by voluntary contribution); $4, $2.50 seniors and students. "Helen Levitt: Crosstown." A retrospective of works by the recipient of the 1997 Infinity Award for Master of Photography, including her classic images of children at play from the forties to her color work of the seventies to her recent black-and-white photography; through 9/7.

Marks—523 W. 24th St. (243-0200). Recent photographs by Barth, Dijkstra, Moffatt, van Lamsweerde; through 8/29.

Fred McDarrah—Vintage prints from the sixties, including images of the Beatles, Bob Dylan, Jack Kerouac, Robert F. Kennedy, Andy Warhol, and others; through 8/30. Great Modern Pictures, 17 W. 24th St. (242-2581).

Miller—138 Spring St. (226-1220). "New Narratives," with works by Cox, Kokkinias, Lewis, Marder, Moriarty, Steinmetz, Thayer, Weeks; through 8/20.

Lisette Model—Works from the Permanent Collection of the International Center of Photography spanning the entire career of the Austrian-born, New York–based photographer (1901–1983); through 9/19. PaineWebber, 1285 Sixth Ave. (713-2885), Mon.–Fri. 8–6; free.

Newseum/NY—580 Madison Ave. (317-7596), Mon.–Fri. 10–5:30, Sat. 10–5. "Replay! Great Photo Moments from *Sports Illustrated*," with more than 100 pictures from the fifties to the present; through 10/25.

PaceWildensteinMacGill—32 E. 57th St. (759-7999). Photographs on the theme of water by Adams, Callahan, Cumming, Frank, Mann, Wegman, others; through 8/29.

Rice—325 W. 11th St. (366-6660). Works by gallery artists, including Barber, Cody, Epstein, Gentl, McLaughlin, Phelps, Prozzo, others; through 9/7.

Saul—560 Broadway (431-0747). Portraits of adolescents by Arbus, Bartos, Dijkstra, Disfarmer, Ross, Syrop, Sander; through 9/6.

Staley-Wise—560 Broadway (966-6223). Photographs on the theme of summer pleasures, by Cartier-Bresson, La Chapelle, Miller, Ritts, von Unwerth, others; through 9/6.

Jock Sturges—Recent portraits of girls; through 8/29. Richardson, 560 Broadway (343-1255).

Throckmorton—153 E. 61st St. (223-1059). "L'Homme at Home: Photographs of Male Nudes From the Nineteenth Century to the Present"; through 9/6.

Museums

American Craft Museum—"The Art of Toshiko Takaezu." A retrospective of the artist's ceramic works, ranging from her utilitarian wares of the fifties to her recent large-scale sculptures; through through 11/2. . . . "On the Cutting Edge: Contemporary Quilts From the Collection"; through 9/7. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Lost World: The Life and Death of Dinosaurs"; through 9/30. . . . "Endangered! Exploring a World at Risk." An exhibition examining the causes and effects of species endangerment and extinction; through 9/1. . . . "Extinct." Rare book illustrations of extinct species; through 9/1. . . . "Up in Central Park: Birds and Birders." Mounted specimens of birds and photographs of birds and birders; through 8/14. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bronx Museum of the Arts—"Talk Back! The Community Responds to the Permanent Collection, Part III"; through 9/14. . . . "XVII *Artists in the Marketplace Annual* Exhibition." Works by 36 emerging artists who live in the New York metropolitan area; through 9/14. . . . "Chinese Women Against the Tide." Works by five women artists from China living in the People's Republic of China or in New York City; through 9/14. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"Working in Brooklyn: A Centennial Exhibition." Works by emerging artists who show with Brooklyn-based galleries and alternative spaces; through 1/25/98. . . . "The Hands of Rodin: A Tribute to B. Gerald Cantor." More than 50 bronze sculptures of hands by Auguste Rodin (1840–1917), produced over a period of four decades; through 9/28. . . . "Process on Paper: Recent Acquisitions—Prints, Drawings, and Photographs"; through 9/28. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.—Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum—"Do-It-Yourself Architecture for the Great Outdoors"; through 10/19. . . . "The Jewelry of Tone Vigeland"; through 8/24. . . . "Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929–72." Works by the legendary industrial designer who pioneered the use of human factors in the design of consumer products; through 8/24. 2 E. 91st St. (860-6909), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dahesh Museum—"The Dahesh Salon." An exhibition that re-creates the nineteenth-century "petit-salon"; through 9/6. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

El Museo del Barrio—"Re-Aligning Vision: Alternative Currents in South American Drawing." Drawings and installations by 46 established artists from Argentina, Brazil, Colombia, Chile, Peru, Uruguay, and Venezuela; through 9/7. . . . "Project: Print." Works by high-school students who participated in a ten-week art workshop sponsored by the museum's Education Department; through 8/31. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Fashion Institute of Technology—"Driving Fashion: Automobile Fabrics of the 1950s"; through 10/4. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

Frick Collection—"Franklin and Condorcet: Two Portraits From the American Philosophical Society." An exhibition documenting the relations between the American statesman and the French mathematician, philosopher, and revolutionary through letters, manuscripts, and eighteenth-century publications on loan from the American Philosophical Society in Philadelphia, the Massachusetts Historical Society; and the Maryland Historical Society, and a portrait of Benjamin Franklin painted by Jean-Baptiste Greuze in 1777 and a marble bust of Condorcet executed by Jean-Antoine Houdon in 1785, on loan from the American Philosophical Society; 8/26–11/16. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Cristina Iglesias." A survey of recent sculpture by the Basque artist; through 9/7. . . . "From Dürer to Rauschenberg: A Quintessence of Drawing, Masterworks From the Albertina and Guggenheim." Works on paper from the past five centuries, from the collections of the the Guggenheim and the Graphische Sammlung Albertina in Vienna; through 9/1. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $7 students and seniors.

Guggenheim Museum SoHo—"Reversible Destiny: Arakawa/Gins." Collaborative works by Arakawa and Madeline Gins; through 8/31. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $8, $5 students and seniors.

Jewish Museum—"Letters From Cairo: Jews and Muslims 800–1500." An exhibition celebrating the 100th anniversary of the discovery of the Cairo Geniza, the greatest cache of medieval manuscripts ever found; through 10/12. . . . "Revealing an Ancient Message: A Synagogue Mosaic From Sepphoris." The first United States exhibition of a recently excavated mosaic floor from a fifth-century synagogue in Israel; through 10/12. . . . "In This House: A History of the Jewish Museum." A survey of the museum's development, from its founding at the Jewish Theological Seminary of America in 1904 to the present; through 8/31. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Georgia O'Keeffe: A Portrait by Alfred Stieglitz." An exhibition that reconstructs and expands on the museum's 1978 exhibition of Stieglitz's portraits of O'Keeffe through the inclusion of an additional 30 images; through 10/5. . . . "Ivan Albright: Magic Realist." A major retrospective of paintings, watercolors, and lithographs by the American artist (1897–1983); through 9/7. . . . "The Human Figure in Transition, 1900–1945: American Sculpture From the Museum's Collection"; through 9/28. . . . "Following the Stars: Images of the Zodiac in Islamic Art"; through 8/31. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Art That Heals: The Image as Medicine in Ethiopia"; through 8/31. . . . "To Cure and Protect: Sickness and Health in African Art"; through 8/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"Old-Time Favorites, New-Time Fashions: Quilt Revival, 1910–1950"; through 9/28. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Untitled Film Stills: Cindy Sherman." The landmark series of photographs created between 1977 and 1980 that depict the photographer in female roles derived from movies; through 9/2. . . . "Stenberg Brothers: Constructing a Revolution in Russian Design." Movie and propaganda posters; studies for posters, magazines, and journals; designs for theatrical sets; and a selection of the Stenberg early Constructivist paintings, drawings, and sculptures; through 9/2. . . . "Objects of Desire: The Modern Still Life." A survey of still-life paintings and sculpture that focuses on the innovations introduced to the tradition by twentieth-century artists; through 8/26. . . . "More Than One: Twentieth-Century Print Portfolios"; through 9/2. . . . "Paris/The 1890s." Prints, illustrated books, posters, and ephemera by Pierre Bonnard, Maurice Denis, Henri de Toulouse-Lautrec, and others; through 9/2. . . . "Projects: John Currin, Elizabeth Peyton, Luc Tuymans"; through 9/9. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"A Dream Well Planned: The Empire State Building." Photographs, drawings, models, and memorabilia associated with New York's most famous icon; through 1/11. . . . "We Dig New York: The Professional Archeologists of New York"; through 9/14. . . . "Creative Lives: New York Paintings and Photographs by Maurice and Lee Sievan." Paintings by Maurice Sievan (1898–1981) and photographs by his wife, Lee Sievan (1907–1990) made from the late thirties through the fifties; through 11/9. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"The Tenth Street Studio Building: Artist-Entrepreneurs From the Hudson River School to the American Impressionists." Photographs, paintings, manuscripts, and memorabilia documenting the history of New York's first studio building; 8/21–11/16. . . . "A National Collection: Paintings From the Collection of the National Academy Museum." More than 50 masterpieces from the Academy's collection; through 9/28. . . . "Winslow Homer Wood Engravings From the Permanent Collection." The first exhibition of a collection of works presented to the Academy by Seymour Pearlstein in 1994; through 9/28. 1083 Fifth Ave., at 89th St. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily, Thurs. to 8; free.

New York Public Library—"Visionary Daughters of Albion: A Bicentenary Celebration of Mary Wollstonecraft and Mary Shelley;" through 9/13. . . . "Maiden Voyages." An exhibition of writers' first books (in the library's Berg gallery, which is closed on Mon.); through 9/20. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"From New York to Salt Lake: The Church of Jesus Christ of Latter-day Saints"; through 9/14. . . . "Taking Flight: John James Audubon and the Watercolors for *Birds of America*"; through 10/5. . . . "Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 11/30. 2 W.

Salaam Bombay
Indian Cuisine
"New York Times ★★" Reichl, 1995
"One of the top Indian Restaurants" Zagat'96
"Top 10 Marcellino's Restaurant Report" Marcellino'96
317 Greenwich St. 226-9400
PRIVATE PARTY ROOM FOR UP TO 120

TRANSFER INTERNATIONAL
www.transferintl.com
POST WORN
PRADA • GUCCI
CHANEL • HERMES
bought and sold
594 B'way, Suite 1002, NYC NY 10012
941-5472 • Tuesday - Sunday 1-7pm
Serving The Rag Nation

Completely Redecorated
with new Upstairs Dining & Party Rooms.
China Regency
Superb Chinese Cuisine
Noodles & Sushi Bar
Open 7 days – 11:30AM to 12 Midnight
(212) 247-6440 • Fax (212) 262-9472
850 7th Ave., bet. 54th & 55th Streets

Torremolinos
Lunch • Dinner • Tapas Bar
Spanish Continental Cuisine
Strolling Guitarist & Singer
230 East 51st St. • 755-1862

"Has a Warm, Inviting Aura" — N.Y. Times
Authentic French Cuisine • In the Heart of the Theater District
CREDIT CARDS: AE, V, MC
Res. 575-1220
250 W. 47th St., NYC
Pierre Au Tunnel

"Healthy marriaged vegetarian and traditional cuisine." - Bob Lape, Crains Magazine ★★
August Moon
CUISINE OF CHINA
145 West 58th St. (6/7th) 581-2288

With U.S. Savings Bonds, the more you give, the more you receive.

Every day, we pass a little of ourselves on to the next generation. Why leaves change colors, what makes a noun different from a verb, how to add fractions, where to find Alaska on the globe. The knowledge that we give stays with them forever. And we hope we've made their lives a little richer for the learning.

Giving U.S. Savings Bonds also passes an important lesson on to the future generation. Bonds can teach our children how to save, how interest grows and how a small investment can help make their dreams come true.

Buying U.S. Savings Bonds contributes to a solid and secure America for generations to come. What a great way for you to say, "I believe in your future!"

Bonds are as easy to buy as they are to give. Buy them at half their face value through your local bank. U.S. Savings Bonds are like friendships — the longer they're kept, the more they're worth.

So share the tradition of U.S. Savings Bonds. They're the gift that gives back more than you've given.

Take Stock in America U.S. SAVINGS BONDS

A public service of this magazine

77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Isamu Noguchi Garden Museum—A comprehensive collection of sculpture, models for public projects and gardens, elements of dance sets, and lamps by the American-Japanese sculptor (1904–1988), displayed in his former studio and garden. 32–37 Vernon Blvd., Long Island City, N.Y. (718-721-1932), Wed.–Fri. 10–5, Sat. and Sun. 11–6; $4, $2 seniors and students (on Sat. and Sun. the museum operates a $5 roundtrip shuttle-bus service from Manhattan departing from Park Ave. and 70th St. beginning at 11:30 and making hourly trips on the half-hour).

Pierpont Morgan Library—"Private Histories: Four Centuries of Journal Keeping." A survey of personal journals and diaries from the seventeenth century to the twentieth; through 8/31. . . . "An Eye for Beauty: The Alice Tully Collection." Drawings and watercolors by Delacroix, Raphael, Tiepolo, Turner, and others; through 8/31. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum—"Cai Guo-Qiang: *Cultural Melting Bath*." An installation by the Chinese artist on the theme of social healing; through 10/26. . . . "The Lamps of Tiffany: Highlights of the Egon and Hildegard Neustadt Collection." Tiffany lamps, globes, and windows ranging over the entire lifetime of production at the Tiffany Studios, from 1893 to 1938; through 11/2. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Skyscraper Museum—"Downtown New York: The Architecture of Business/The Business of Buildings." Lower Manhattan's architectural, economic, and social history of the past century detailed through maps, models, photographs, postcards, and brochures; through 8/30. 44 Wall St. (968-1961), Tues.–Sat. 12–6; free.

Studio Museum in Harlem—"Mojo Hand: Recent Work by Richard Yarde"; through 9/28. . . . "From the Studio: Artists-in-Residence, 1996–1997." Works by June Clark, Gregory Coates, and Vladimir Sybil; through 9/28. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"Keith Haring: Retrospective." The first full-scale retrospective of works by the artist (1958–90) best known for his signature images of babies, barking dogs, and antic Everyman figures; through 9/21. . . . "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932." Drawings, architectural models, and computerized reconstructions of projects that were never realized as architecture, produced during the most prolific years of the architect's career; through 9/14. . . . "The Tate Gallery Selects: American Realities." The museum's third "Views From Abroad: European Perspectives on American Art" exhibition, curated by Nicholas Serota, director of the Tate Gallery, and Adam D. Weinberg, curator of the Whitney's Permanent Collection; through 10/5. . . . "Collection in Context: Rockwell Kent by Night." Paintings by this American artist (1882–1971) noted for his keen observations of the night sky and his interest in the metaphorical meanings of darkness; through 9/28. . . . "Larry Fink: Boxing Photographs." Photographs of boxers taken at the Blue Horizon in Philadelphia; through 9/1. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Tunnel Visions." Large-scale photographs of Grand Central Terminal by Accra Shepp; through 10/10. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Doyle—175 E. 87th St. (427-2730). 8/20 at 10: "End of Summer Sale." On view from 8/15.

Swann Galleries—104 E. 25th St. (254-4710). 8/26 at 2:30: "Shelf Sale." On view from 8/21.

in concert

Les Violins du Roy...Balletethnic of Atlanta

Classical Music

Tuesday, August 19

Mostly Mozart Festival Orchestra—Performs Mozart, Schubert, and Beethoven, with Yefim Bronfman, piano, and Bo Skovhus, baritone; Gerard Schwarz, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$35.*

The Sixteen Choir—Performs Caldara, Monteverdi, and Melgas; Harry Christopher, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $35.*

Battery Park Young Performers—Performances by soprano, tenor, and keyboard from Juilliard. *The lawn at Battery Park (566-6700), at 12:30; free.*

New York Choral Society Summer Sing—Performs Handel's *Messiah;* Marina Alexander, conductor. Audience participation optional. *Cami Hall, 165 W. 57th St. (247-3878), at 7:30; $8 admission includes a score.*

Summergarden—Kristina Reiko Cooper, cello, and Joel Sachs, piano, perform Rozsa, Tan, and Davidovsky. *Abby Aldrich Rockefeller Sculpture Garden, Museum of Modern Art, 14 W. 54th St. (708-9400), at 8:30; free.*

Seven Concerts and a Painted Orchestra—In the first performance of this series, Tomas Bachli performs works by Zacher, Debussy, Matamoros, and Englert amid paintings of naked musicians. *LaMama Theater, 6 E. 1st St. (475-7710), at 9; $5.*

Bargemusic—The Jubilee Trio performs Ives, Swanson, Bowles, and Copland. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$23.*

Previews Pipe Up

Dame Gillian Weir plays Mozart's luminous, seldom-heard church sonatas, originally written for the organ in the Salzburg Cathedral. Mostly Mozart at Alice Tully Hall, August 21.

Wednesday, August 20

Mostly Mozart Festival Orchestra—See 8/19.

Thursday, August 21

Dame Gillian Weir, Organ—Performs Mozart, Andante, Bach, and Soler. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $20.*

Chamber Music Society of Lincoln Center—Performs Mozart and Brahms; David Shifrin, conductor and clarinet. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$30.*

Pablo Ziegler, Piano—Performs with his tango quintet. *North Plaza, Lincoln Center (721-6500), at 6:30; free.*

Bargemusic—Works by Brahms and Schubert, performed by quintet. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$23.*

New York Choral Society Summer Sing—Performs Bach's *Mass in B minor;* John Daly Goodwin, conductor. Audience participation optional. *Cami Hall, 165 W. 57th St. (247-3878), at 7:30; $8 admission includes a score.*

Friday, August 22

Mostly Mozart Festival Orchestra—Performs an all-Mozart program, with Jeffrey Kahane, piano, and Viktoria Mullova, violin; Neeme Jarvi, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $22–$42.*

Les Violins du Roy—Performs Vivaldi, with Heidi Grant Murphy, soprano, and Catherine Robbins, mezzo-soprano; Bernard Labadie, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $35.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Saturday, August 23

Bargemusic—See 8/21, at 4.

Summergarden—See 8/22.

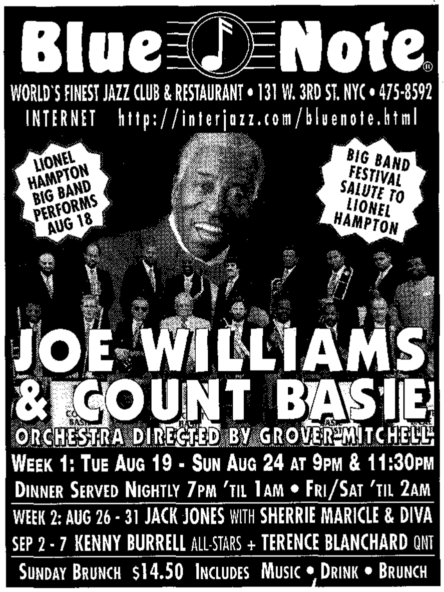
Mostly Mozart Festival Orchestra—See 8/22.

Dance

New York International Fringe Festival—Two quintets by Yanira Castro, entitled *First Orange Then Blue*, 8/21 at 8, 8/23 at 1:30, and 8/24 at 3:15. *University Settlement, 184 Eldridge St. (865-7915); free.*

Dancing On the Plaza—Risa Jaroslow performs *Encounters at the Borders*, 8/19 at 5:30, raindate 8/20. *Fountain Plaza, Lincoln Center (721-6500); free.*

Balletethnic of Atlanta—Performs classical ballet–African traditional dance fusion; 8/20 and 8/21 at 8:15. *Damrosch Park, Lincoln Center (721-6500); free.*


Blue Note
WORLD'S FINEST JAZZ CLUB & RESTAURANT • 131 W. 3RD ST. NYC • 475-8592
INTERNET http://interjazz.com/bluenote.html
LIONEL HAMPTON BIG BAND PERFORMS AUG 18
BIG BAND FESTIVAL SALUTE TO LIONEL HAMPTON
JOE WILLIAMS & COUNT BASIE
ORCHESTRA DIRECTED BY GROVER MITCHELL
WEEK 1: TUE AUG 19 - SUN AUG 24 AT 9PM & 11:30PM
DINNER SERVED NIGHTLY 7PM 'TIL 1AM • FRI/SAT 'TIL 2AM
WEEK 2: AUG 26 - 31 JACK JONES WITH SHERRIE MARICLE & DIVA
SEP 2 - 7 KENNY BURRELL ALL-STARS + TERENCE BLANCHARD QNT
SUNDAY BRUNCH $14.50 INCLUDES MUSIC • DRINK • BRUNCH

"Northern Italian East-Sider...
First-rate all the way!
& of course, NINO, the Great Host!"
- Zagat
Nino's
ENTERTAINMENT, DINNER & FREE VALET PARKING 7 NITES!
Res. 212 988-0002
1354 First Ave., NYC (Bet. 72 & 73 Sts.)

Theater Goers Haven!
LA VERANDA
Dine in elegance at moderate prices!
One of the best Italian Restaurants in New York!
FREE PARKING NEXT DOOR 5 PM to 1 AM
163 W. 47th St. • Res: (212) 391-0905

Victor's Cafe 52
NEW YORK • MIAMI
THE REGIONAL CUISINES OF CUBA AND THE CARIBBEAN!
236 WEST 52nd STREET
Between Broadway & 8th Avenue
Phone: 212/586-7714

Ecco! The Italian Saloon
212-227-7074
124 Chambers St. (Bet. Church & W. Broadway)
SERVING FINE ITALIAN FOOD FOR 14 YEARS

restaurants

Lemon Aids...Asian Appetizers...Novecento

Manhattan

Lower New York

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

Sanzin—This cozy SoHo bistro offers "New York cuisine" with a French twist, which means creative renditions of highly seasoned food. Signature dishes include a creamy semolina pasta with Roquefort and truffle oil, duck breast with saffron noodles, and Valrhona-chocolate-soufflé cake. Regulars congregate at the comfortable mahogany bar. *180 Spring St. (965-0710). (M–E) AE, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $42.95. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

South Street Seaport

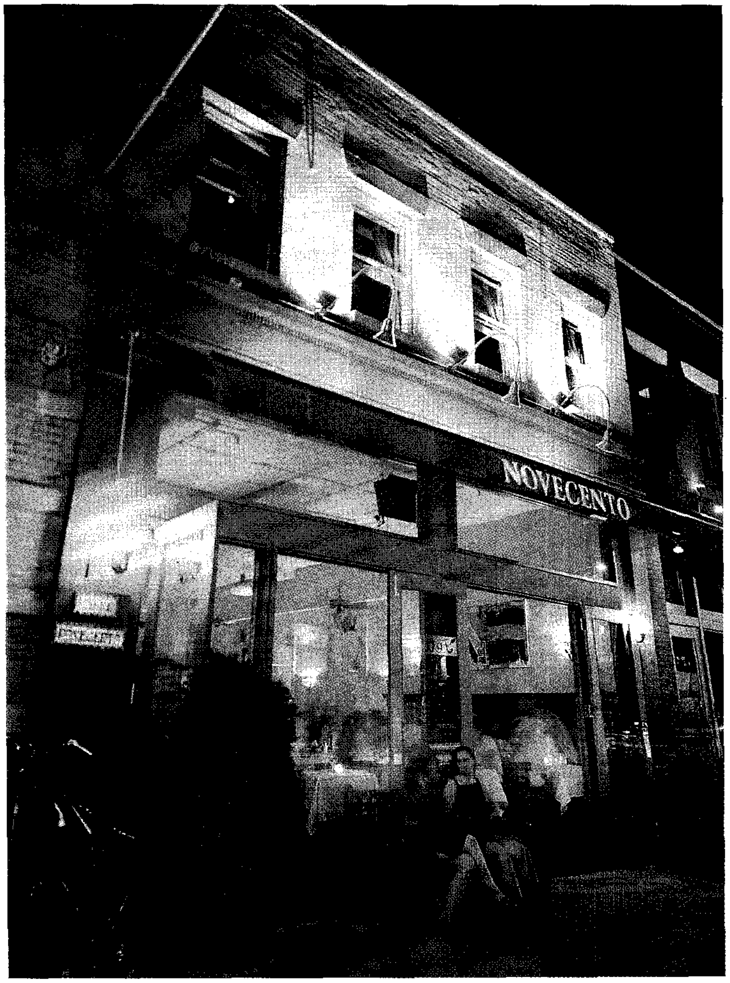
Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional



Restaurant Nuovo Nove

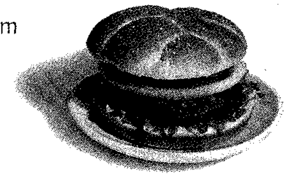
Novecento, a six-year-old mainstay of SoHo's riotous café crossroads, has reopened after a handsome refurbishing. The Argentinean-Italian menu is now more comprehensive, but the new focus on food has yet to detract from the clientele's perpetual—and infectious—party mood. (343 West Broadway.)

Photograph by Kenneth Chen.

Red wine with fish. White wine with burgers. These days, it's just as accepted as our Cards.

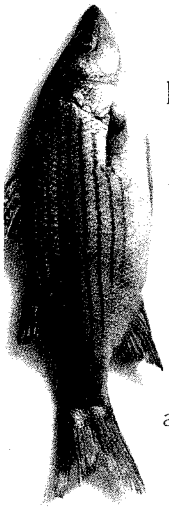
Rest assured, the wine stewards haven't gone crazy. It's the food and wine scene that has.

Bold new flavors are taking over restaurant kitchens. Wines are arriving from all over the planet. And when it comes to matching them up, almost anything goes.

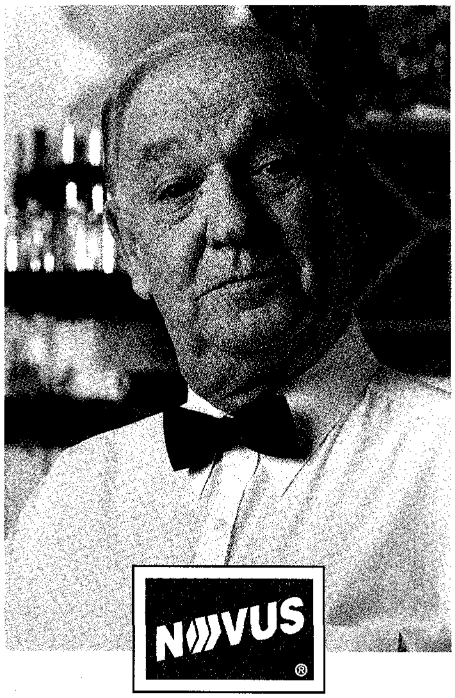


Forget the old rules. You've got a whole new set of options.

And it's just as true when it's time to pay the check. With the NOVUS® Family of Cards, you can choose the one that matches your individual style.



So pull out your DISCOVER® BRAVO® or Private Issue® Card, whichever one works best for you. They're accepted virtually anywhere your dining adventures take you.



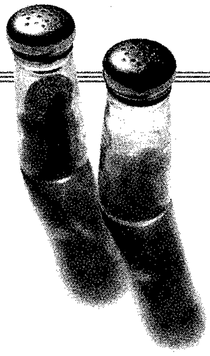
NOVUS®

NOVUS Cards. Not just accepted. They're expected.℠

For more information, visit our Internet site at http://www.novusnet.com.

DISCOVER
6011 0000 0000 0000
BRAVO
6011 0000 0000 0000
Private Issue
NOVUS

Use them where NOVUS *you see this sign.*



This month's list

Annie Moore's
50 E. 43rd Street
(212)986-7826

Café Lalo
201 W. 83rd Street
(212)496-6031

Carino Restaurant
1710 Second Avenue
(212)860-0566

Casa Bella Restaurant
127 Mulberry Street
(212)431-4080

Casa Brasil
316 E. 53rd Street
(212)355-5360

The Magic Carpet Restaurant
54 Carmine Street
(212)627-9019

Meli-Melo
110 Madison Avenue
(212)686-5551

Menchanko-Tei
131 E. 45th Street
(212)986-6805

Sharaku
14 Stuyvesant Street
(212)598-0403

Sushi-Tei
416 Third Avenue
(212)371-0101

© 1997 NOVUS Services, Inc.

opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Mirezi—This sleekly designed boîte features a sake bar and specialty Asian cocktails as well as traditional Korean and Asian dishes, such as bibimbap and barbecued spareribs, with the type of haute twist that appeals to the targeted young, trendy crowd. *59 Fifth Ave. (242-9708). (M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Svoboda—The food at this casual East Villager is slightly Slavic and entirely eclectic, with offerings like dumplings, corn-chowder pizza, smoked-salmon blini, and something called "Siberian sushi surprise." There's also a cigar room and an exten-

Left to right, pink drink at Sandbox; Balthazar's ginger-lemon "tea."

Tastings

Lemon Heads

Olympic aspirants and gym rats may swear allegiance to a particular brand of electrolyte-replenishing sports drink, but come the hazy, humid days, nothing quenches thirst better than the tart-sweet synthesis of old-fashioned lemonade. Purists—including celebrity hawker Paul Newman—seldom veer far from the hallowed sugar-water-lemon-juice formula. But the best versions around town incorporate the odd, original ingredient to produce an entirely new signature flavor and, often, the artfully striated appearance of a Tequila Sunrise (a few have the same alcoholic kick, too). Below, a selection of our dog-day favorites. ROBIN RAISFELD

KITCHEN	CITRIC ASSETS
PICNIC 52 Irving Place	Combines blackberry purée and lemon juice for an ultra-tart, deep-purple house beverage.
THE CITY BAKERY 22 East 17th Street	A trailblazer in tartness, the Bakery launched its cultish lemonade festival four summers ago. The basic version is a deceptively simple, fresh-lemon-juice paragon.
MEZZE 10 East 44th Street	A staple at Matthew Kenney's midtown juice bar, the colorful, Mediterranean-inspired pomegranate lemonade makes sublime use of nature's most labor-intensive fruit.
BALTHAZAR BAKERY 80 Spring Street	No reservations required: Honey, lime juice, ginger, and mint render lemon a supporting character in this lemonade, which works equally well hot as a wintertime flu fighter.
SANDBOX 289 Madison Avenue, near 40th Street	The sweet-sour watermelon lemonade at this snazzy new sandwich emporium, made with fresh fruit, outsells the ordinary lemon-lime version. And no seeds.
DROVERS TAP ROOM 9 Jones Street	Barbara Shinn's creative cocktails include the "Nana Leila," homemade lemonade with mint-infused vodka and fresh mint.

Photographs by Warren Salowe.

AFTER 62 YEARS,
THE OLD HOOF AND PAW
IS DANCING
TO A NEW RHYTHM.

INTRODUCING
THE STEAKHOUSE YOU'VE BEEN WAITING FOR.
BRAND NEW AND AGED TO PERFECTION

BULL AND BEAR
STEAKS • CHOPS • SEAFOOD
Lexington Avenue at 49th Street New York
212-872-4900

TENNESSEE MOUNTAIN
Restaurant & Saloon

Celebrating
15 years
of Down-Home
BBQ Cooking.

Monday Nites "All You Can Eat"
$17.95
Saturday & Sunday
$10.95 brunch
Corporate & Social catering
on or off premise
DELIVERY & *Take out*
Kids menu/*Goody bags*
Outdoor *terrace*

143 Spring Street (*corner Wooster*)
Res. 212-431-3993
Open 7 days for lunch • brunch • dinner
Major Credit Cards Accepted

Real Food Real Fun Real Value

sive spirit selection. *248 E. 5th St. (387-0707). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm spring evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

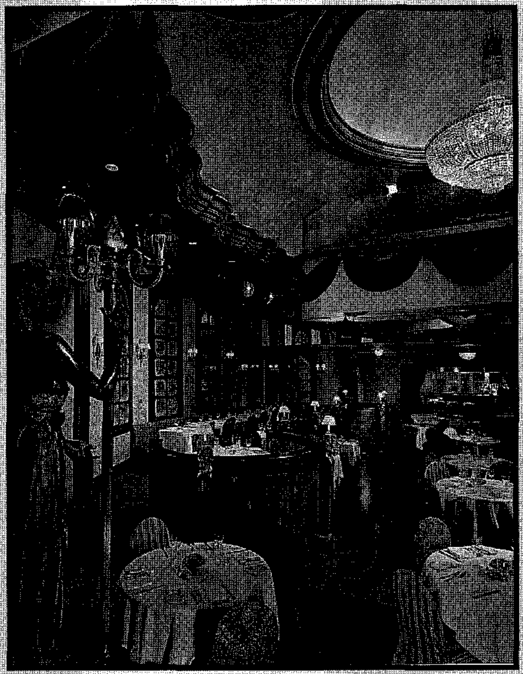
Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bobby O's Steakhouse—Celebrity owner Patrick Swayze and partner Bobby Ochs specialize in steaks—sirloin, filet mignon, and porterhouse—at a very affordable $18.50, plus lobster and prime rib. To make for a more peaceful dining experience, the boisterous bar area is partitioned off with cherrywood paneling. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Strausman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*



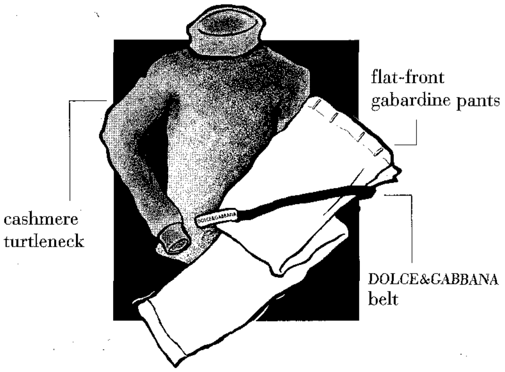
Lunch Dinner Dancing

We had the opportunity to create the perfect night.......

So we took it!

TATOU
151 East 50th Street, NYC 212•753•1144

What to wear with
Grilled Modesto Valley Squab.



At Mark's, we're more concerned about what you're eating than what you're wearing. So experience the clubby atmosphere and innovative cuisine that *Zagat* calls "NYC's best kept secret..." But please, wear what you like.

Breakfast • Lunch • Dinner • Afternoon Tea • Brunch • Prix-Fixe Lunch $19.97 • Pre-Theatre Dinner $29.00

MARK'S
RESTAURANT & BAR

Madison Avenue at East 77th St. 212-879-1864

Trattoria
Bella Donna
bar · grill
Catering & Private Parties
18 East 23rd St (Madison/B'Way) • 505-5678

FRANKIE & JOHNNIE'S STEAKHOUSE RESTAURANT
Where Good Folks Meet And Eat!!
Famous for Steaks & Chops
Frequented By Many Broadway And Hollywood Stars & Personalities
Open For Lunch Tues - Sat 12 - 2:30pm
269 W 45th St off 8th Ave
Other Locations In Flushing, Queens & Hoboken, NJ
212-997-9494
Since 1926
Free Dinner Parking

...exquisite American cuisine
RESTAURANT CHARLOTTE
AT MILLENNIUM BROADWAY
In the heart of the theater district.
145 WEST 44TH STREET
212.789.7508

La Mediterranee
ENJOY OUR $23.00 PRIX FIXE
An intimate relaxed Atmosphere with
Enchanting Mediterranean Paintings
•Piano Music Nitely•
947 Second Ave. at 50th St. 755-4155

The Town Crier
An American Bar & Restaurant
The Town Crier
303-05 E 53rd St.
(right off Second Ave)
212.223.3157

café
BOTANICA
160 Central Park South, New York, NY
(212) 484-5120

Ristorante Italiano
Montebello
4 Course Pre-Theatre Dinner $26.75
served from 5P.M. to 6:30 P.M.
Private Party Room
120 E. 56th St. (bet. Park & Lex.) 212-753-1447

ESG
Empire Szechuan Gourmet
EXOTIC ASIAN CUISINE
SZECHUAN / HUNAN / THAI / TAIWANESE
JAPANESE / SUSHI BAR
Fast Free Delivery From 10:30 AM - 2:00 AM
TEL: 663-6004 / 5 / 6
2574 BROADWAY at 97th ST.
PARTY SPACE & CATERING AVAILABLE

KODAK EPY 6018
53
6018
11

Object of Desire

Black-Plate Special

The "black plate" appetizer at Vong is a good bet for the indecisive diner: an ample, Thai-inspired sampling of ruby-red tuna sushi in rice paper, gingery lobster rolls, crispy crab spring rolls, shrimp satay, and spice-rubbed morsels of quail, with a piquant trio of dipping sauces. $18 per person, two-person minimum. (200 East 54th Street.)

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Granville—Besides adhering to the current vogue for clubby, cigar-friendly hangouts, this Gramercy restaurant and lounge offers modern takes on American cuisine—lobster medallions with oxtail risotto, for instance. And the D.J. booth upstairs provides an alternative to the old-English-gent vibe. *40 E. 20th St. (253-9088). (M) AE, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Stock & Tankard—Those looking to unwind after a hard day at the office can find comfort in this low-key bar, which serves over fifty microbrewed beers, twenty wines by the glass, diverse martinis, and frozen drinks. The steakhouse menu includes alligator and other offbeat options. *587 Third Ave., nr. 38th St. (661-3181). (M) AE, DC, DS, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has

Photograph by Robert Wright.

been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. Every Thursday and Friday night, the Peter Duchin jazz trio provides musical entertainment; baser appetites may be satisfied by the house quaff (the Waldorf martini) and a cigar menu. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, DS, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Comfort Diner—Stylized diner, with an updated menu of retro faves like Mom's meatloaf, Thanksgiving on a roll, malteds, milkshakes, and egg creams. Try brunch on the weekends, when this neighborhood empties out. *214 E. 45th St. (867-4555). (I) AE, DC, DS, MC, TM, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and the menu offers extremely contemporary renditions of American fare, like tuna tartare with mango and avocado, and baked lobster with smoked bacon, corn chowder and pommes Anna. *60 E. 54th St. (838-2600). (E) AE, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

The Town Crier—The American fare here includes standards like burgers and open-faced reuben sandwiches, and the ambience is geared toward rest and relaxation. Those not up for the relatively strenuous tasks of pool or darts may smoke cigars and watch any of the seven—count 'em—television sets. *303 E. 53rd St. (223-3157). (M) AE, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place to kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

Yan Van Van—This convenient pit stop for commuters and midtown office workers offers nouvelle Asian cuisine, with specialties like shabu shabu and barbecue cooked on a unique smoke-free induction-heat table. The brick-and-stucco design is intended to represent Silk Road culture. Pretheater menu available, and jackets are required for dinner. *Vanderbilt Ave. bet. 43rd and 44th Sts. (973-0461). (I–M) AE, DC, DS, MC, TM, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

TWO ROOMS
RESTAURANT

FOR RESERVATIONS
OR PRIVATE PARTY
INFORMATION
CALL
(212) 223-1886
313 E. 58TH ST.

TOFU
#8 LOCATION

Quality
Chinese and Japanese
Restaurant

NO MSG • HEALTHY FOOD
LUNCH SPECIALS 7 DAYS

SUSHI SPECIAL
Mon-Thurs
except Holidays

Gorgeous, New Spacious
Restaurant

FREE DELIVERY
2741 Broadway
(corner of 105th Street)
749-7373 • 749-7388

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district café popular among actors and fans alike, with a prix fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hub-bub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering take-out and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Mike's American Bar & Grill—A cozy Hell's Kitchen joint with a fun atmosphere, a theatrical crowd, and honest American food. Try the pork chops or the spicy chili. *650 Tenth Ave., near 46th St. (246-4115). (I–M) AE, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—Still a favorite celebration destination, this deluxe perch 65 floors above sea level offers a variety of entertainment options. Follow a feast—now prepared by acclaimed chef Waldy Malouf—with old-fashioned cocktails in the Promenade Bar or cabaret at Rainbow & Stars. Try the prix fixe and pretheater menus. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, are great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster,

What makes OSSO BUCO different than any other family style restaurant in town? Not only is the food reasonably priced & plentiful but it is of the highest gourmet quality!
COMPLETE CATERING FACILITIES!
OSSO BUCO
88 University Place
Between 11th & 12th Sts.
Res: 212 645-4525

RESTAURANT
BAR
239 PARK AVE SOUTH
BET. 19TH & 20TH ST.
477-1500

DIVA
RESTAURANT
BAR
341 West Broadway • SoHo • 941.9024

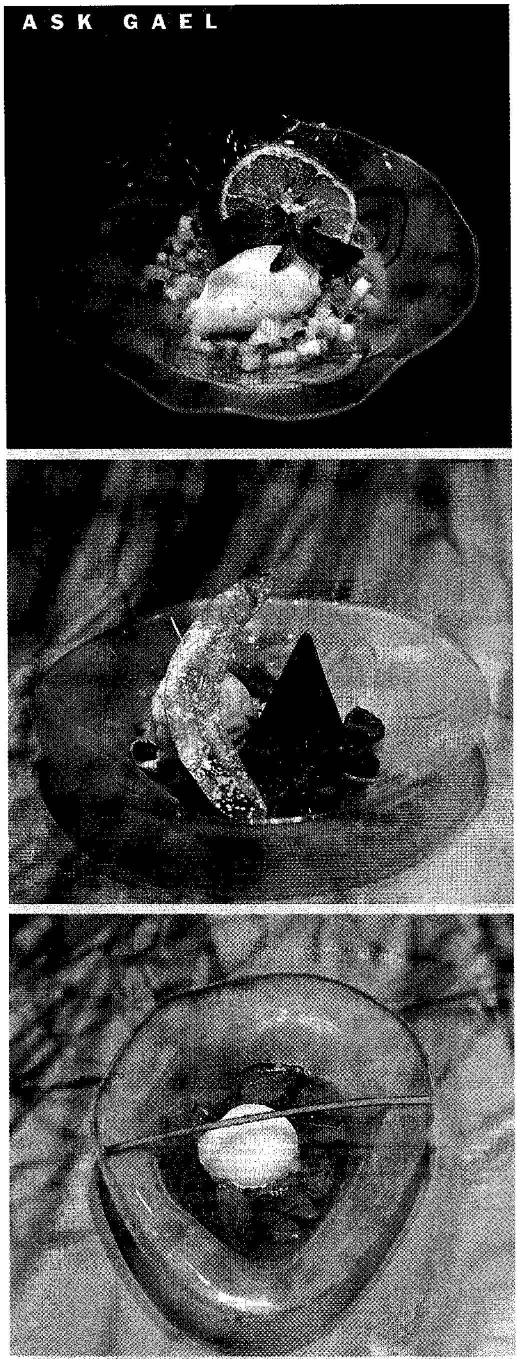
Pasha
RESTAURANT
Exquisite Turkish Cuisine
70 West 71st St (off Columbus Ave.)
579-8751

BELLA LUNA
RESTAURANT
584 Columbus Ave.
877-2267

Delphini
"Full windows... thrown wide open to the summer night... this place is going to make it" New York Magazine
519 COLUMBUS AVE AT 85TH ST 579.1145

Simply PASTA
A Nice Place to Mangia
120 W 41st Street
212 391 0805

ASK GAEL



What do you do when a dinner is a dud?

I drown my sorrows in dessert somewhere cheerful. The late-night bustle and jaunty crowd make Fifty Seven Fifty Seven at the Four Seasons Hotel a perfect recovery room. For some folks, sticky chocolate cake in a puddle of mango caramel, or double-chocolate halvah with white-chocolate ice cream would be the ultimate comfort. But we can't resist the fruits of summer—their essences distilled in smartly tart sorbets and "jiggling fruit" with vanilla ice cream and berry compote. The quivering gel evokes childhood memories of Mom's mythic Jell-O molds. (57 East 57th Street.)

Photographs by Kenneth Chen.

mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas, and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, TM, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone

PENANG
MALAYSIAN
CUISINE
Lunch • Dinner
109 Spring Street
212.274.8883
240 Columbus Avenue
212.769.3988
PENANG

SVOBODA
a new, daring BAR and
RESTAURANT in the east
village
248 EAST 5TH ST., NYC
RESERVATIONS • 212.387.0707
drink me • eat me • smoke me

Welcome to
La Vela
ITALIAN RESTAURANT
Enjoy the hospitality and the food
373 Amsterdam Ave (77/78) • 877-7818
Lunch • Dinner • Free Delivery

TAPIKA
950 EIGHTH AVE.AT 56 NYC 212-397-3737 TAPIKA@AOL.COM

ici
RESTAURANT
Lunch • Dinner
12-11:30pm daily
Sunday Brunch
19 E 69th St.
(Park & Madison)
794-6419

★ ★ ★ N.Y. TIMES
"One of the Best
Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
226 Thompson St. 475-9891
(in Greenwich Village)
RINCON DE ESPAÑA

Dish of Salt
Classic Cantonese cuisine
133 West 47th Street New York City
Reservations: 921-4242

Da Rosina
Ristorante Italiano
Homemade Pasta Our Specialty
Prix Fixe Dinner $19.96
342 W.46th St.(Bet 8th-9th Ave) • (212) 977-7373

PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

Solutions to last week's puzzles

P	E	R	U	S	A	L		C	H	A	N	C	E	L
A		E		N		A		A		I		H		U
L	A	S	S	O		R	E	T	A	R	D	A	N	T
A		O		W		K		A		Y		N		E
C	H	R	O	M	O	S	O	M	E		A	D	E	N
E		T		O				A		U		L		I
				B	E	L	L	R	I	N	G	E	R	S
S		A		I		O		A		A		R		T
T	I	D	D	L	Y	W	I	N	K	S				
A		V		E		E				S		L		T
L	I	O	N		A	R	T	I	C	U	L	A	T	E
W		C		S		C		D		M		W		R
A	L	A	R	M	C	A	L	L		I	N	F	E	R
R		T		U		S		E		N		U		O
T	H	E	A	T	R	E		R	E	G	U	L	A	R

	C	A	G	E	D		C	A	T	S	P	A	W		O	R	A	C	L	E
D	E	C	A	D	E		I	S	R	A	E	L	I		R	E	L	O	A	D
E	L	I	Z	A	B	E	T	H	E	L	A	I	N	E	E	V	E	L	Y	N
L	I	N	E	M	A	N		Y	E	T				A	G	E		A	S	A
L	A	G	S		C	R	I		S	I	B		P	T	A					
					L	O	M	B		N	E	L	L		N	I	P	P	E	D
E	V	A	N	G	E	L	I	N	E	E	L	E	A	N	O	R	E	L	L	A
P	O	L	A	R		S	T	A	N		A	N	N	E		S	W	E	A	R
P	I	L	E	U	P		A	I	D	E		O	K	R	A		T	A	N	K
I	D	O		E	A	S	T		A	L	A	R		E	L	B	E			
E	S	T	E	L	L	E	E	L	L	E	N	E	N	I	D	E	R	I	C	A
			D	S	O	S		U	L	N	A		O	D	E	S		R	A	F
D	A	L	I		S	T	A	S		A	D	O	G		R	E	S	I	S	T
E	N	A	C	T		E	T	T	A		E	T	A	T		T	A	S	T	E
E	D	I	T	H	E	T	H	E	L	E	M	I	L	Y	E	S	T	H	E	R
P	A	R	S	O	N		O	R	A	L		S	E	R	A					
					T	D	S		I	S	M		S	O	S		A	F	R	O
E	T	E		P	H	I				P	A	Y		N	I	M	B	L	E	R
E	R	M	A	E	U	N	I	C	E	E	L	S	I	E	E	I	L	E	E	N
L	I	M	I	T	S		C	H	A	T	T	E	R		S	L	E	E	V	E
S	P	A	R	S	E		E	A	R	H	A	R	T		T	E	R	S	E	

did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Two Rooms—You'd never expect it, but this landmark townhouse in the shadow of the Queensboro Bridge is home to an extremely eclectic bar and restaurant, featuring a global menu and a Colonial African décor. Typical (so to speak) dishes include spicy shrimp Mozambique, South African porcini-crusted salmon, and Vietnamese-spiced quail. *313 E. 58th St. (223-1886). (M–E) AE, MC, V.*

Above 60th Street, East Side

Bella Donna—Creative pastas and thin-crust pizzas at extremely affordable prices keep this cheerful Upper East Side trattoria full of budget diners, first dates, and neighborhood regulars. *307 E. 77th St. (535-2866). (I–M) ($).*

The Boathouse—This is a glorious oasis in Central Park where you'll find an extensive American menu, featuring such enticing dishes as the "lobster Martini," house-smoked, pan-roasted swordfish, and grilled veal chop with truffled mashed potatoes. For postprandial excitement, rent a bicycle, a rowboat or a gondola. Live jazz Monday through Thursday. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Trattoria Libertá—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian, with rotating art exhibits and a seasonal antipasto table. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Delphini—The happy hordes huddled over their plates in this candlelit restaurant love the romantic atmosphere and the wide-ranging Mediterranean menu. Try the paella, the lobster-tail-and-calamari risotto, and the sangria. The sidewalk café and cigar bar make smokers feel welcome. *519 Columbus Ave., at 85th St. (579-1145). (M) AE.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Pasha—The Turkish food served here—octopus salad, grilled quail, lamb chops, artichokes in olive oil—suits quite well the current craze for all things Mediterranean. Both the stucco-walled dining room and a separate room for smokers are casually intimate. *70 W. 71st St. (579-8751). (M) AE only.*

Tofu—The newest Asian arrival on the Upper West Side features both Chinese and Japanese food, including fresh, handmade noodles. Lots of bargains, including daily half-price sushi and lunch specials. *2741 Broadway, at 105th St. (749-7373). (I) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

nightlife

Radiohead...Carter Salutes Parker

Concerts

The Allman Brothers Band—8/24 at 8 P.M. *Jones Beach Theatre, Wantagh, Long Island (212-307-7171). $35.*

The Beach Boys—Brian Wilson is no longer in the band. Lip-synching seems to be the order of the day. Scantily clad babes frolic onstage throughout the proceedings. Right on. 8/23 at 8 P.M. *Jones Beach Theatre, Wantagh, Long Island (212-307-7171). $35.*

"Blues Cruise"—Every Wednesday, get down to blue music on the muddy waters of the Hudson River, uh, delta. 8/20: Clarence "Gatemouth" Brown. 8/27: G. E. Smith. Cruises at 7 and 9:30 P.M. *Seaport Liberty Cruise Lines, Pier 16, South Street Seaport. (1-888-DA-BLUES). $20–$25.*

Jimmy Buffett & the Coral Reefer Band—America's most successful beach bum brings his Key West–rific sounds to Long Island's less decadent shores. 8/20 at 8 P.M.. *Jones Beach Theatre, Wantagh, Long Island (212-307-7171). $35.*

"Downtown JazzFest"—Four days of A-list jazz talent—paid for by J&R Music World. 8/20: Regina Belle; Donald Harrison; Wallace Roney; Mike Stern. 8/21: Avenue Blue; Philippe Saisse; Peter White. 8/22: Vanessa Rubin; Pete LaRoca; Los Juvenes Del Barrio, with Hilton Ruiz. 8/23: Diana Krall; Regina Carter; Marc Cary; Herbie Mann. 8/20–8/22 at 5 P.M.; 8/23 at 12 noon. *City Hall Park. (238-9000). Free.*

Kenny Loggins—With Rudy Giuliani's puritanical nightlife crackdown (and the attendant NO DANCING signs posted in clubs large and small) still in effect, New York's come to resemble the small town in *Footloose*. So it's fitting that Loggins is here to rally the troops with his grating eighties anthem from said Kevin Bacon flick. But where's Loggins's old partner Messina when you need the man? 8/18 at 8 P.M. *The Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). $35–$50.*

Ziggy Marley & the Melody Makers—A dozen years and seven albums after his teenage debut, *Play the Game Right*, Marley *fils* has accomplished the impossible (or at least the very unlikely): He's remained true to his father's rootsy vision (and leonine looks) while updating the sound enough to avoid perpetuating the simple revivalism with which he initially flirted. Go get a drink during the family-style Melody Makers' occasional forays into heavy-handed politics, and you're guaranteed an irie time. 8/19 at 8 P.M. *Central Park SummerStage, near 72nd St. (360-CPSS). $20.*

The Monkees—Michael Stipe has cited the made-for-TV pop group as a more significant influence than the Beatles; their film *Head* was far trippier than anything the Fab Four ever did; but their new album, *Justus*, just didn't make quite the impact the *Anthology* series did. Still, don't be looking for a Beatles reunion tour any time soon. 8/21 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $38.50–$45.*

"Moonlight Dancing In the Park"—Alex Donner's fourteen-piece orchestra transforms Wollman Rink into a glamorous little swing- and Latin-dance boîte to rival Lincoln Center's outdoor venue. Thur.–Sun., 6 P.M.–11 P.M. *Wollman Rink, Central Park near 60th St. (396-1010, ext. 5). $12, or $20 per couple.*

Sinead O'Connor—With Screaming Orphans. 8/26 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 75th St. (307-7171). $29.50–$40.*

Charlie Parker Festival—A free, daylong series of dizzyingly great jazz players, with a spoken-word tribute to that other East Village giant, Allen Ginsburg, thrown in for good measure. The wonderfully versatile altoist Benny Carter (who turned 90 on August 7, and hasn't played an outdoor event in New York since 1983) headlines, showcasing his swing-to-bop-and-beyond flexibility. Modern Jazz Quartet vibraphonist Milt Jackson is backed by the Ray Brown trio and Etta Jones. Sometime Carter sideman Phil Woods leads his own quintet. 8/24 at 3 P.M. *Tompkins Square Park (201-377-1729). Free.*

Radiohead—See essay, page 179. 8/26 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $18.50.*

Rage Against the Machine/Wu-Tang Clan—Talk about using the master's tools to destroy the master's house. Rage Against the Machine's metallically funky m.o. is set to rap-like denunciations of capitalism, greed, and hypocrisy over bone-crunching guitar riffs. Wu-Tang's *raison d'être*, as far as we can tell, is to push as much "Wu-Wear," and other merchandise, as the market can bear on their fans. With German anarchist Alec Empire's techno-punk vehicle Atari Teenage Riot. Who says there are no politics left in nineties music? 8/20 at 7:30 P.M. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). $20.*

"Roots of American Music"—Two days of folky, indigenous American sounds—all over Lincoln Center (except inside the buildings), all free. 8/23: Buffy Sainte-Marie, the Holmes Brothers, Tim & Mollie O'Brien, Spiritual Souls, David Olney, Arrogant Worms, and Sally Rogers. 8/24: Emmylou Harris, Cherish the Ladies, Robin and Linda Williams, the Mollys, Rosemary Woods, Alvin Youngblood Hart, and the Wickers Creek Band. 2 P.M. to 10 P.M. *Lincoln Center Out of Doors, North Plaza and Damrosch Park Bandshell (875-5108). Free.*

James Taylor—He's seen fire and he's seen rain, and he's seen Garth Brooks sing his songs on TV. 8/21 at 8 P.M. *Jones Beach Theatre, Wantagh, Long Island (212-307-7171). $35.*

311—For a while, rumors circulated in these funk-metal-fusionists' hometown of Omaha that their name was code for "KKK." Would that their calorie-free music were half as threatening as the (untrue) story implies. 8/26 at 8 P.M. *Jones Beach Theatre, Wantagh, Long Island (212-307-7171). $22.*

Clubland

Acme Underground—The club formerly known as Under Acme, renovated and reborn as New York City's classiest small rock venue. 8/21: Most Sordid Pies. 8/22: Kelly Township; Velvet Mafia. 8/23: Kiki & Herb; Felonious Punk. 8/27: Gorgon. *9 Great Jones St., downstairs (420-1934). $.*

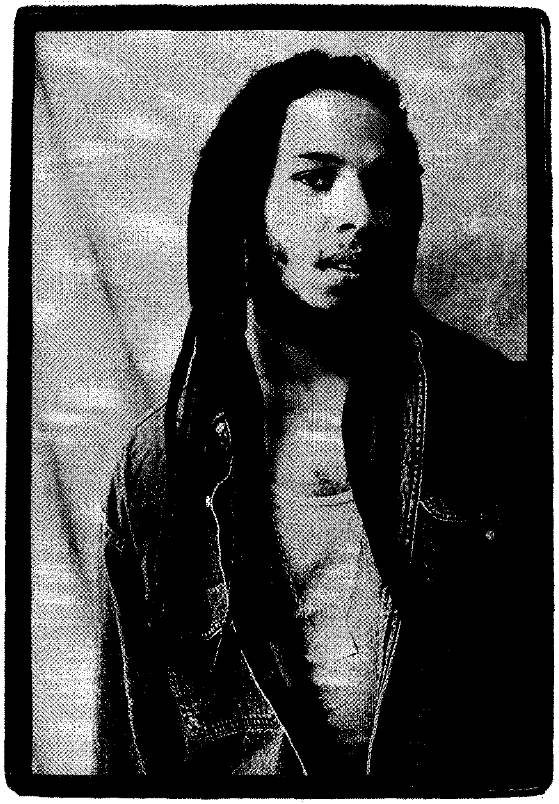
Arlene Grocery—The Lower East Side's newish, hip-pish, and appealingly inexpensive (okay, free) rock and folk venue. 8/21: Los Dudes. 8/23: Adam West. 8/27: Star City. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes.

Performance

Ziggy Plays Guitar

Unlike Jakob Dylan, pillow-lipped Wallflower and son of Bob, Ziggy Marley has never eschewed his musical patrimony. He and his Melody Maker siblings bring their satisfying take on the legacy of Bob (Marley) to SummerStage on August 19.



Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

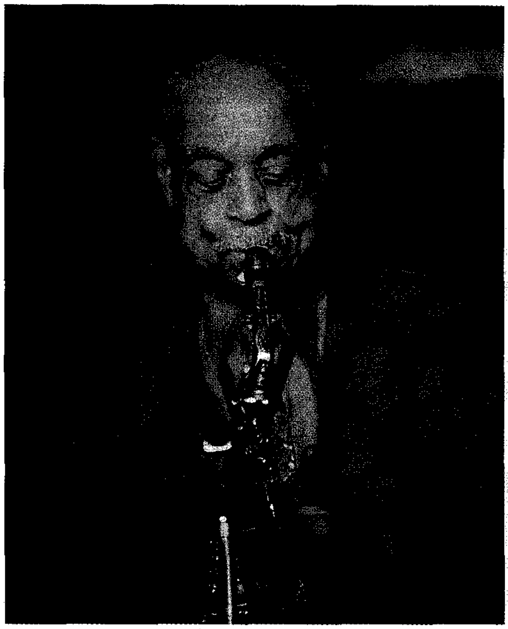
Photograph by Danny Clinch/Outline.

8/19: The Commitments. 8/20: Dave Mason Band; Billy McLaughlin. 8/22: Tim and Mollie O'Brien & the Boys; Natalie MacMaster. 8/23: The Jazz Passengers. 8/24: Johnny Winter Band. 8/27: The Wild Colonials; Verbow. *15 W. 4th St. (228-7880).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 8/20: Lincoln. 8/21: Franklin Bruno; Clem Snide. *169 Ave. A, at 11th St. (420-8392). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's, uh, cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 8/19: Dandy Warhols; Polara. 8/20: Crash Worship. 8/21: Geezer. 8/27: Goldfinger; Weston. *15 St. Marks Pl. (674-7959).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today. Every Wednesday, Fez presents "Stella: An Evening of Big Room Comedy," featuring veterans of MTV's *The State* and other cutups. 8/25: Jonatha Brooke. *Time Cafe, 380 Lafayette St. (533-2680).*



Performance
Avenue B Bop

Benny Carter—swing stalwart and newly minted nonagenarian—headlines Tompkins Square Park's fifth annual Charlie Parker Festival (August 24). Also sweetening the East Village air will be post-Parker titans Milt Jackson, Etta Jones, Phil Woods, and surprise guest Ray Brown.

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 8/21: Moxy Fruvous. 8/23: Vision of Disorder. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 8/19: Phillip Johnston's Transparent Quartet; Other Dimensions in Music; Andrew Lamb Quartet; Vira Loco. 8/20: Matt Darriau's Paradox Trio; Andrea Parkins Group; Joe Maneri Trio; Eugene Chadbourne's Insect and Western Party. 8/21: David S. Ware Quartet; The Time Trio; William Hooker; Joe Morris Quartet. 8/22: Don Byron Quintet; Thomas Chapin Trio; Matthew Shipp Duo with Joe Morris. 8/23: The Geraldine Fibbers. 8/24: The Nihilist Spasm Band; Run On; Borbetomagus. 8/25: Jazz Mandolin Project. 8/26–8/27: Misha Mengelberg Trio. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Louisiana Community Bar and Grill—Weird neighborhood in which to label anything "community," but the joint books some surprisingly good blues, jazz, and country acts. Every Saturday, the aptly named Harlem All-Stars show *Swingers*-era swingers how it's done. 8/20: Ronnie Dawson. 8/21: Full Swing. 8/22: The Gotham Playboys. *622 Broadway, bet. Houston and Bleecker (460-9633).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues Jam. 8/21: Memorial Benefit for Johnny "Clyde" Copeland. 8/23: Sonny Rhodes. 8/27: Milo Z. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 8/20: Madder Rose; Junior Cottonmouth. 8/21: Marry Me Jane. 8/24: Pete Courtney; the In Out. 8/25: Julia Fordham. *217 E. Houston St. (260-4700).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. 8/21: The Hangdogs. 8/22: Mr. Henry. *375 Third Ave. at 27th St. (683-6500).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 8/19: Sugar Minott. 8/20: Tribute to the late, great Fela. 8/21: Joyce. 8/22: Boukman Eksperyans. 8/25: Johnny Colon Orchestra; Joe Cuba Sextet. 8/26: Yellowman. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday, the Tony Corbiscello Big Band pays tribute to various big-band heroes of yesteryear. 8/20: New Zealand dance-pop sensation OMC. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 8/19: Masters of Reality. 8/20: Mandrill; BT Express. 8/22: Pietasters. 8/27: Blue Rodeo; Melissa Ferrick. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Sunday is "Fastbreak," and jungle-techno-hip-hop-"Kung-fu breakbeat" extravaganza. 8/21: Laura Love. *161 Hudson St. (966-5244).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. 8/19–8/24: Tito Puente's Latin Jazz Ensemble. 8/27–8/30: Kevin Mahogany. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a great view from every seat in the house (the standing-room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. The last two weeks of August are dedicated to the life and work of swing-era superstar Lionel Hampton, who kicked off the festivities with one of his infrequent, always appreciated, appearances last week. Sets at 9 and 11:30 P.M. 8/19–8/24: Joe Williams, with the Count Basie Orchestra. 8/26–8/31: Jack Jones with Sherrie Maricle & Diva No Man's Band. *131 W. 3rd St. (475-8592).*

Brooklyn Museum of Art—The "Turning Points" jazz series examines key moments in the history of small-band jazz, early to modern. Shows at 3 P.M. 8/24: Downtown saxist of the moment Greg Osby and pianist Jaki Byard ruminate on the contributions of Ornette Coleman, Cecil Taylor, and John Coltrane in "Avant Swing." *Freida Schiff Warburg Memorial Sculpture Garden, 200 Eastern Parkway. (718-638-5000). $6–$8.*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Harlem Meer Festival—Every Sunday afternoon at 2, Central Park's northerly body of water hosts a variety of jazz performances—some of them by truly legendary performers. 8/24: Dominic Kanza Group. *Harlem Meer, Central Park, near 110th St. (860-1370). Free.*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with occasional legends. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 8/19–8/24: Frank Morgan, with the Rodney Kendrick Trio. 8/26–8/31: Ron Carter Quintet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. *33 University Pl. (228-8490).*

Showman's Cafe—Harlem's subtly wonderful jazz club, where you can always get a table and the jukebox is one of the best in the city. Every Thursday, sixties organ great Reuben Wilson leads his heady trio. Sets at 10 P.M., midnight, and 2 A.M. No cover; two-drink minimum. *2321 Eighth Ave., bet. 124th and 125th Sts. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Wednesdays, it's the Sam Yahel Organ Quartet. 8/21: Ben Wolfe Quartet. 8/22–8/23: Zaid Nasser/Cecil Payne Quartet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sunday Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. 8/19–8/24: Hank Jones Quintet, with Nicholas Payton and Jesse Davis. 8/26–8/31: Stanley Cowell Group. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Village Gate—Jazz and swing dancing nightly, from 10 P.M. to 2:30 A.M. Every Wednesday, the Roy Gerson Swing Band gets 'em jumping. 8/21: Joey Morant & Catfish Stew. 8/22–8/23: New York Swing, with Jay Leonhart, Bucky Pizzarelli, and John Bunch. $10 cover; two-drink minimum. *240 W. 52nd St. (307-5252).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this

Photograph by Jack Vartoogian.

dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 8/19–8/24: Cyrus Chestnut Trio, with Steve Kirby and Alvester Garnett. 8/26–8/31: Clark Terry Quintet. Sets at 9:30 and 11:30 P.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Every Monday, Gil Evans protégée and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sunday, it's the Gust W. Tsilis Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 MacDougal St. (673-5576).*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 8/18–8/23: Rufus Reid, Craig Bailer, and John Stetch. 8/25–8/30: Hilton Ruiz, Andy McCloud, and Joe Gonzalez. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night. Tuesdays: Eric Deskin hosts "Premium Smoke," a night of—no joke—cigars and comedy. Wednesdays: "Women of Comedy." Thursdays: "Chupacabra Night," with Arnold Acevedo. Fridays and Saturdays, the club promises "the country's top comedians." Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. 8/18–8/19: Varla Jean Merman. 8/20: John Mulrooney. 8/21–8/24: Jay Mohr. 8/27: Julie Halston's New York; Comedy Fiesta. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—Visitors to the Catch Bar & Grill can view sketch, stand-up, and musical performances at "The Loft," a stage set as an N.Y.C. apartment. Wednesday night's "This Is Not a Test" broadcasts live on the Web. Ill-advised as it sounds, this marriage of high-tech and high jinks is novel, fresh, and entertaining—thanks in large degree to its ratio of cost (free) to talent (Janeane Garafolo, Conan O'Brien, Jon Stewart). Friday's "The Big Bad Music Show" explores that riskiest of all entertainment territory, humor-rock. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 W. 28th St. (244-3005).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 8/25–8/31: Nancy Redman; Rich Ramirez; John Rizzo. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

f-Stop—Every Thursday night, the cutting-edge "Comedy Brothel" presents improv from such stand-ups of the moment as Dave Chappelle, Kevin Brennan, and *Mad TV's* Brian Callem. No cover; no minimum. *28 W. 20th St. (582-7589).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri. and Sat., $8 on weeknights. 8/22–8/23: Joe Mulligan; Cory Kahaney; Lewis Black; Mitch Fatel. *34 W. 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "Eating It," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino Comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11 P.M.; Sat. at 6, 7:30, 9:30, and 11:45 P.M. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 8/22–8/23: Al Ducharme; Rich Voss; Brian McFadden; Greg Carey; Tom Cotter. Sun.–Thurs. at 7; Fri.–Sat. at 7, 9, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Photograph by Tom Sheehan.

Talent

Interface With Radiohead

On paper, Radiohead's third album, *OK Computer*, sounds like a recipe for disaster, or at least a taste-meltdown of epic proportions. The album has twelve songs, all of them long, in which singer Thom Yorke (second from right) relates a loose narrative about technology, paranoia, and reincarnation. The band plans to make videos for every single track on the disc, and advance tapes sent to the press arrived glued into portable stereos. Generally, such indulgences are reserved for the already-huge, the intolerably pretentious, or both. But mercifully, in Radiohead's case, the ambitious trappings are actually appropriate to *OK Computer*'s massive, lush, and beautiful soundscape. "We don't try to be perverse for the sake of being perverse," insists guitarist Ed O'Brien (right) when asked why the Oxford foursome decided to release the six-and-a-half-minute mini-symphony "Paranoid Android" as a single. "But we *do* want to be different," he continues. "We don't have that urge to sound like the Beatles, or like a ska band." Apparently, the band's aversion to Oasis-style Brit-pop conventions has struck a chord on both sides of the Atlantic. When it was released earlier this summer, *OK Computer* hit No. 21 in the U.S. and No. 1 in Britain, and it has become the album of the moment, hailed by critics and fans for its intricate, atmospheric, and *intelligent* take on pop music. "We're unable to do anything without scrutinizing it to death," O'Brien says. "We have to get that ability where we can be throwaway. That was one of the best things about the Beatles, their ability to do throwaway songs." See Radiohead throw away a few tunes at Hammerstein Ballroom, August 26. ETHAN SMITH

Cabaret

Algonquin Hotel—Through 8/30: The vastly talented and thrillingly energetic singer-pianist Diana Krall transforms the Oak Room's staid environs into a veritable rock-and-roll roadhouse. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $35; $15 minimum. *59 W. 44th St. (840-6800, ext. 154).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder to bolder), is the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Peter Mintun plays Tues.–Sat. 9:30 P.M.–1:30 A.M., through 10/15. P.M. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

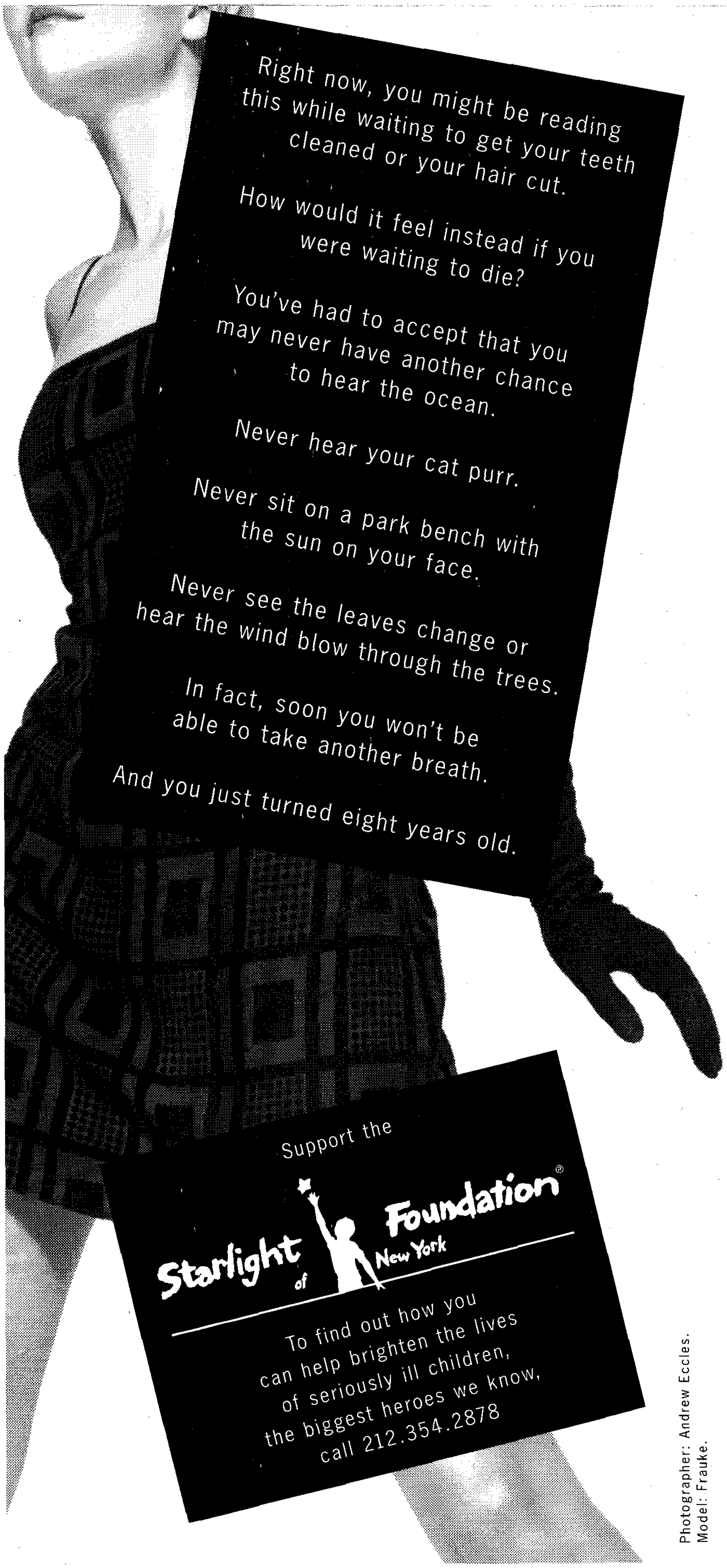
Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Through 8/30: R&B powerhouse Ruth Brown. $40 cover. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.M.; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Ed Sullivan's—Tucked practically inside the Ed Sullivan Theater, the old-man bar turned chichi dining spot offers swing jazz nightly and a waiter who looks just like the place's namesake. Thursdays: The Ed Swanston Trio. Every Friday, Sullivan's is home to the Harlem All-Stars. 8/28: Full Swing. 8/29: The Blues Jumpers. No cover; two-drink minimum Fri. and Sat. *1697 Broadway, bet. 53rd and 54th Sts. (541-1697).*

Bars

Jet Lounge—Models, debs, and wannabes frequent this cavelike, mirror-encrusted menagerie of snakeskin-covered tables, zebra-patterned bar stools, and crocodile sofas. A nonthreatening velvet-rope guard, dance-enthusiast crowd, and budget-friendly drinks all contribute to a bona fide Miami vibe. *286 Spring St. (675-2277).*

Windows on the World—Every Wednesday, "Strato-Lounge" turns the "Greatest Bar on Earth" into a full-on cocktail-nation freak-fest. *1 World Trade Center, 107th floor (524-7000).*



Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

How would it feel instead if you were waiting to die?

You've had to accept that you may never have another chance to hear the ocean.

Never hear your cat purr.

Never sit on a park bench with the sun on your face.

Never see the leaves change or hear the wind blow through the trees.

In fact, soon you won't be able to take another breath.

And you just turned eight years old.

Support the Starlight Foundation® of New York

To find out how you can help brighten the lives of seriously ill children, the biggest heroes we know, call 212.354.2878

Photographer: Andrew Eccles.
Model: Frauke.

Levy *continued from page 113*

the New York Film Festival. **CAN'T LOSE:** Almost 100 plaid shirts. And everything else—I keep thinking I'm going to return to a 32-inch waist. **MY LOOK:** A fuzzy, shabby, seedy 10-year-old on the first day of school.

Helen Gurley Brown, *Cosmo* Girl **MUST HAVE:** I do need some skimpy cocktail-party dresses—one goes to a lot of black-tie affairs. I've already ordered two from Donna Karan. **CAN'T LOSE:** Everything! I was a great Adolfo addict and his things never get tired, and I never get rid of my Chanel. I'm very easy and light on my clothes, so they don't wear out. **MY LOOK:** The look that I try for is skimpy, sexy, cute, young, and not in too horrible taste! I hit it about 60 percent of the time.

Ingrid Casares, Liquid Lounge Lizard **MUST HAVE:** I've fallen in love with a chocolate-brown Gucci pantsuit with a pair of stiletto boots (to match, of course) that I'm determined to be the first to wear. **CAN'T LOSE:** I have a black leather trench coat by Versace that has always been one of my favorite all-purpose garments. **MY LOOK:** Casual chic.

Mary McFadden, Muslim **MUST HAVE:** A golden sable coat. **CAN'T LOSE:** An ivory "Marii" pleated gown in the Classical Greek style. **MY LOOK:** Art Deco Moderne exotic.

Joan Rivers, Taxi Voice **MUST HAVE:** Pointy-toe stiletto heels . . . and that's just for bedroom slippers. I think they're the sexiest thing a woman can wear. And I want a lot of animal prints—they look so fresh. **CAN'T LOSE:** I have a Ralph Lauren 1988 suit that just has had a life of its own. It goes to parties; it's been to the Hamptons more times than I have this summer. **MY LOOK:** I am fighting back the sands of time in an Armani suit. ■

Photographs: top to bottom, Lisa Rose/Globe Photos; Rose Hartman/Globe Photos; Gregory Pace/Sygma.

the mix

Traveller's Bookstore...Hitchcock by Hitchcock

John Leonard's Television Notes

George Wallace (8/24 and 8/26; 8 to 10 P.M.; TNT), based on a Marshall Frady screenplay from his book and directed by John Frankenheimer, stars Gary Sinise as the Alabama governor who parlayed his segregation forever barring the schoolhouse door into a couple of runs for the presidency. Preview tapes unavailable at press time, but this should be a good one.

Pirate Tales (8/24 and 8/31; 9 to 11 P.M.: TBS) tries to tell us everything it knows about Francis Drake, Henry Morgan, "Generous John" Ward, Captain Bart, "Long Ben" Avery, Captain Kidd, Blackbeard, and Grace O'Malley, the queen of the Irish Sea. Don't miss Roger Daltrey (the Who, that's who) as William Dampier, whose pirate journal inspired both Jonathan Swift and Daniel Defoe, and who jolly-rogers us along these several moist, diverting hours.

Radio Highlights

Symphony Hall—8/20: Mozart's Horn Concerto No.4 in E flat; Beethoven's Symphony No.4 in B flat. 8/21: Beethoven's *Leonore Overture* No.2 (Mahler *Retuschen*); Schubert's Symphony No.6 in C. 8/22: Haydn's *Miracle* Symphony; Debussy's *La Mer.* June LeBell hosts. Weeknights at 8. WQXR, 96.3 FM.

Saturday Afternoon at the Opera—8/23 at 1 P.M.: Wagner's *Die Meistersinger von Nurnberg.* Jose van Dam, Alan Opie, Rene Pape, Albert Dohmen, Roberto Sacca, Ben Hepner, Kelly Anderson, Herbert Lippert; Chicago Symphony Orchestra and Chorus; Sir Georg Solti, conductor. WQXR, 96.3 FM.

New York and Company—8/18: Barbara Kirwin on *The Mad, the Bad, and the Innocent: The Criminal Mind on Trial;* pianist Russell Sherman on *Piano Pieces.* 8/19: Comfort Diner owner Ira Freehof on its anniversary celebration. Weekdays, noon to 2 P.M. on WNYC, 820 AM. Leonard Lopate hosts.

Classic Radio—8/24 at 11 P.M.: *The Jack Benny Show* of 12/15/40; *The March of Time* from 2/10/38. WFUV, 90.7 FM

WNYC Live—8/19 at 2 P.M.: Clarinetist David Schifrin and pianist Marija Stroke from the Chamber Music Society of Lincoln Center and the Mostly Mozart Festival. WNYC, 93.9FM.

Casper Citron—8/23 at 10 P.M.: Emmy Award–winning ABC News correspondent Dick Schaap on his latest book, *Green Bay Replay: The Packers' Return to Glory; Good Morning America* science editor Michael Gillen updates us on Mars; Richard Meryman, on his biography *Andrew Wyeth: A Secret Life,* is joined by art critic Theodore Wolff. WOR, 710 AM.

City Folk—8/21 at 8 P.M.: Sarah McLachlan's new release, *Surfacing.* WFUV, 90.7 FM.

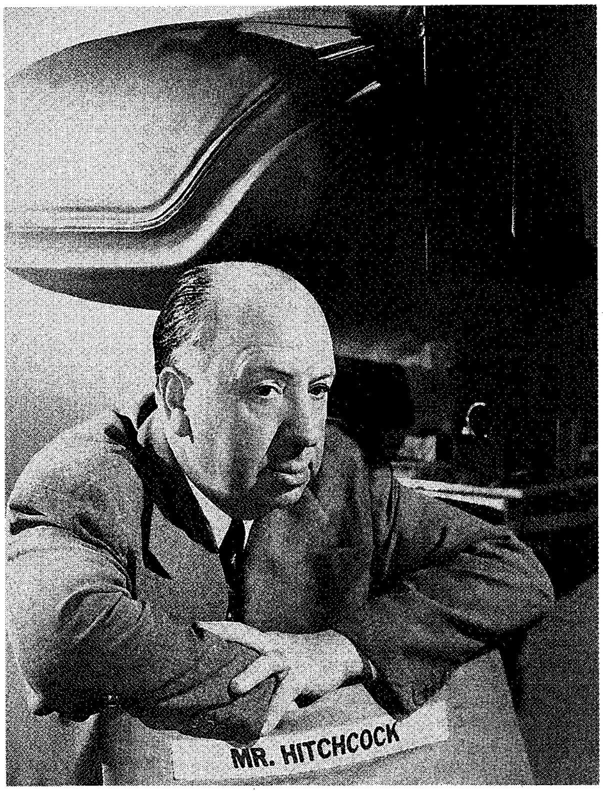
Live! at the Concertgebouw—8/25 at 9:05 P.M.: Schumann's *Fantasy* in C for Violin and Orchestra, Op.131; Thomas Zehetmair, violin, and Nikolaus Harnoncourt, conductor. Stravinsky's *Firebird Suite*; Riccardo Chailly, conductor. Sibelius's Violin Concerto in d, Op.47; Maxim Vengerov, violin, and Riccardo Chailly, conductor. WQXR, 96.3 FM.

The Written Word

Paul Reiser—8/25 at 5:30 P.M.: Star of NBC's Emmy Award–winning *Mad About You* and best-selling author of *Couplehood,* will sign copies of his new release, *Babyhood,* a look at the delights and anxieties of bringing up baby. Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

Jazz and the Spoken Word—8/20 at 7:30 P.M.: Join Marcia Jones, Milan Jean-Giles, and Nefeatite Nguvu and Mariahdessa "Ekere" Tallie in the second of a series of swingin' events in conjunction with the Panasonic Village Jazz Festival. Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

Confessions of Nat Turner—8/22 at 6 P.M.: Kevin Coogan leads the Fiction and Literature Reading Group in a discussion of William Styron's book. Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).



Tribute It's well-known that throughout his career Alfred Hitchcock subverted Hollywood codes in order to get precisely the effect he wanted (such as having Ingrid Bergman and Cary Grant nibble interminably on each other's cheeks and ears and lips in *Notorious* in order to circumnavigate the censor's decree that a kiss last only three seconds). He brought the same irreverence and individuality to his television work, too. In "Murder in the Living Room: Hitchcock By Hitchcock," the Museum of Television & Radio showcases episodes (many written by Roald Dahl) of his program *Alfred Hitchcock Presents.* The second half of the eight-part screening series is just underway. Call 621-6800 for a schedule.

Lectures and Panels

"Home Design From the Inside Out: Feng Shui, Color Therapy, and Self-awareness"—8/20 at 7: A talk with holistic interior designer Robin Lennon on creating unique and innovative living spaces. Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

New York City Opera—8/26 at 7 P.M.: Join the City Opera for a revealing preview discussion of its eagerly awaited new season featuring Gluck's *Iphigenie en Tauride,* Britten's *Paul Bunyan,* Verdi's *Macbeth,* and Handel's *Xerxes.* Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

Tours

Central Park History Walks—8/22-24 at 2 P.M.: In association with the Historical Society exhibition "Before Central Park: The Life and Death of Seneca Village," enjoy a stroll along Central Park Lake, across Bow Bridge, and through the Ramble. Meet at the New-York Historical Society, at 77th St. and Central Park West (873-3400); $5.

The Hidden Charms of Chelsea: Seminary Brownstones and Shocking Inhabitants—8/24 at 2 P.M. (three hours): Clement Clarke Moore's 100-acre estate, theater of the gaslight area, and new art center of today. Meet at the General Theological Seminary, at Ninth Ave. and 20th St. (242-5762); $12.

Ellis Island—8/23, at noon: A guided tour of the island's museum and grounds with a talk on the history of American immigration. Meet at the flagpole in the center of Castle Clinton Monument, located in Battery Park (439-1090); $15 (includes boat ticket, movie, and tour).

"I'll Never Go There Anymore": The Bowery—8/23 at 1 P.M.: A walk along the most infamous street in New York City's history. Meet at the Black Cube at Astor Pl. (439-1090); $9.

The Flatiron District: Park Avenue South—8/21 at 12:30 P.M.: Join architectural historian Francis Morrone on this tour including first-class examples of Beaux-Arts and Art Deco design and the statuary in Madison Square Park (935-3960); $10.

Brooklyn Heights—8/22 at 12:30 P.M.: Stroll the peaceful,

Photograph from Photofest.